



Oren 208. With kind regards

y Jas. Duff Brown

CHARACTERISTIC app. 1901.

SONGS AND DANCES

OF

ALL NATIONS.

EDITED, WITH HISTORICAL NOTES AND A BIBLIOGRAPHY,

ВУ

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THE MUSIC ARRANGED FOR THE PIANOFORTE

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INTRODUCTION.

A BOOK of National Songs and Dances on popular lines has for long been a desideratum, and the present work is an attempt to fill the void on a more comprehensive scale than has hitherto been accomplished. It is, therefore, the first collection of a fairly representative kind which deals with every important country in the world, and is not restricted simply to pianoforte arrangements of national hymns.

The first purpose of the work is to give a large series of the ROYAL or PEOPLE'S SONGS of all the principal nationalities, so that the question so constantly asked—What is the national song of Poland, Greece, Austria, Holland, Japan, or the United States? as the case may be, can be answered at once.

Another aim has been to collect some of the most characteristic specimens of the Folk Songs, or Popular Music of each country, whereby the general public as well as musicians can obtain an idea of the differences which exist between, say, Irish, Arabian, Hindu, and Russian music.

A third object has been to preserve examples of the leading NATIONAL DANCES in an easily accessible form, to enable even the most elementary musical student to obtain a slight knowledge of the differences in, and structure of, a reel, waltz, mazurka, or scalp-dance of the Dakota Indians.

A final, and by no means the least important object, has been to try and interest the general public in National Songs and Dances, by presenting a typical selection in a manner not too scientific to be repulsive.

In compiling such a work from a field which can only be described as enormous and inexhaustible, the chief difficulty has been the selection of sufficiently characteristic or representative examples. In some of the countries which possess thousands of folk songs—like Scotland, France, Hungary, and Russia—the mere richness and extent of the field of choice has caused infinite embarrassment. Nevertheless, it is hoped that the selection which has been made will please a majority of those who use the book. In a work which but skims the surface of a vast body of national music, personal taste can be the only guide to a very great degree, though, in this case, individual opinion has been sunk as much as possible, in the hope of obtaining a more catholic and unhackneyed selection.

This is not in any sense to be regarded as a book for students, though suggestions of various kinds may be had from it in several directions. Arrangements such as these are not intended for the scientific student of national music or folk song, and our purpose in presenting to the general public in simple form a selection of International Songs and Dances, in order to increase their popularity and stimulate their cultivation, must not be regarded as a serious effort in quite a different and much more ambitious direction.

No apology need be tendered for the form in which some of these songs have been presented. A simple arrangement for the pianoforte, with the words, seemed the one most likely to meet the needs of the general public and musical amateur, for whom the book is primarily intended. An arrangement of typical Oriental or Savage tunes which would pass the severe scrutiny of the scientific student would hardly interest the average amateur or unscientific inhabitant of the backwoods, the bush, or the veldt, who possesses a pianoforte or harmonium. For this reason Mr. Moffat has made his arrangements interesting and playable without in any way sacrificing or "editing" the tunes so as to impair their value as specimens of folk songs. Some collections of national songs arranged for the pianoforte are so disfigured by editorial additions and ornamentations that in many cases it is absolutely impossible to distinguish the embellishments from the original melodies. The predominant note of all national folk music is simplicity, and this has been the chief guiding principle adopted throughout this work.

It remains to acknowledge, with grateful thanks, the help with various sections of the work afforded by the Ambassadors of Bolivia, Servia, Sweden and Norway; the Colonial Office; the Agents' General of various Colonies; and Messrs. E. Baker, M.A. (Derby), J. R. Boosé (Royal Colonial Institute), John Glen (Edinburgh), L. S. Jast (Croydon Public Libraries), S. de Jastrzebski (Croydon), Frank Kidson (Leeds), J. Y. W. MacAlister (London), and D. Nemes (London). Other acknowledgments are made throughout the book.

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Songs of the British Empire.

"STILL more majestic shalt thou rise,

More dreadful from each foreign stroke;

As the loud blast that tears the skies

Serves but to root thy native oak."

-" RULE, BRITANNIA."

Rule, Britannia!

"When Britain first, at heaven's command."

British Mational Ode, 1740.



This fine national ede, which may fitly be described as a poetical prophecy, has been called by Southey "the political hymn of this country;" while Richard Wagner has expressed the opinion that the first eight notes form the most typical musical utterance of the British race, in which are concentrated the whole national character. It was written by James Thomson, a Scotsman, celebrated as the author of "The Seasons" and other poetical works, and first appeared in the masque of "Alfred," which was originally produced at Cliefden House, Maidenhead, on August 1st, 1740. David Mallet, or Malloch, a Scots literary man, collaborated with Thomson in the writing of the masque, but his claim to the authorship of "Rule, Britannia," preferred after Thomson's death, has never been substantiated. The ode became popular whenever it was published, and has remained one of the chief patriotic songs of the British people.

The music was composed by Dr. Thos. A. Arne, a well-known English musician, and was first printed as an appendix to the masque, "The Judgment of Paris," also produced in 1740. If it could only be established that it was first sung by an Irish vocalist, it would be a truly international ode!



- 4. These haughty tyrants ne'er shall tame; All their attempts to bend thee down Will but arouse thy generous flame; But work their woe and thy renown.
- 5. To thee belongs the rural reign;Thy citics shall with commerce shine;All thine shall be the subject-main:And every shore it circles thine.
- 6. The Muses, still with freedom found, Shall to thy happy coast repair: Blest isle! with matchless beauty crown'd, And manly hearts to guard the fair:

"Rule, Britannia, rule the waves, Britons never shall be slaves!"

God save the King.

British Pational Anthem.



The origin of this great and impressive national hymn, which is used by the Germans, Danes, Swiss, and Americans, as well as the British, is so obscured by theories and controversial matter, that it is now impossible to obtain a clear view of the subject. The fact that somewhat similar tunes and fragments, or phrases, of the air were in existence long before its first adoption by England as "God save the King," is quite sufficient to show that, whatever may be the claims advanced on behalf of composers like John Bull (1503-1628) or Henry Carey (1602-1743) to the authorship of the tune, the music has really been evolved, or adapted, from some folk-song or songs, and is not the original composition of any one man. So far as its English history is concerned, it may be recorded that it first became popular in 1745, when it was generally adopted as a patriotic song in opposition to the Jacobite rising in Scotland. It has been very considerably modified, both in words and music, since its earlier appearances in print. An early English version is printed in "Calliope" (1729) and another in "Hurmonia Anglicana" (1743). On the death of Queen Victoria on January 22, 1901, the words were altered from "God save the Queen "back to "God save the King." The German version, "Heil Dirim Sieger-kranz," was first published in 1790, for the birthday of Christian VII. of Denmark, and the words were by Heinrich Harries (1762-1802), a clergy man. Afterwards it was altered to its present form, in 1793, by Balthasar Gerhard Schumacher, and when sung in Berlin, in 1796, became speedily popular. The American version is by Samuel F. Smith (1808-1895), and was written in 1832, and became very popular in the Northern States during the Civil War. We give the first and last verses of this popular song below:—

AMERICA.

I.
My country! 'tis of thee,
Sweet land of liberty,
Of thee I sing;
Land where my fathers died
Land of the pilgrims' pride,
From every mountain side
Let freedom ring.

Our fathers' God, to Thee,
Author of liberty,
To Thee we sing;
Long may our land be bright
With freedom's holy light:
Protect us by Thy might,
Great God, our King!

Songs and Dances of England.

"In the midst of the sea, like a tough man-of-war Pull away, pull away, yo ho there! Stands an island surpassing all islands by far: If you doubt it, you've only to go there."

—DIBDIN.

God Rest You, Merry Gentlemen.

English Carol.



There are many old and interesting English Christmas carols, but the one selected is as characteristic as any. The time is now past when the waits performed these hymns with reverence and perhaps with some degree of taste on Christmas Eve or Christmas Morning. In modern times the blatant brass band has usurped the place of the string quartet, and crowds of rough street children have ousted the village choirs.

We be Three poor Mariners.

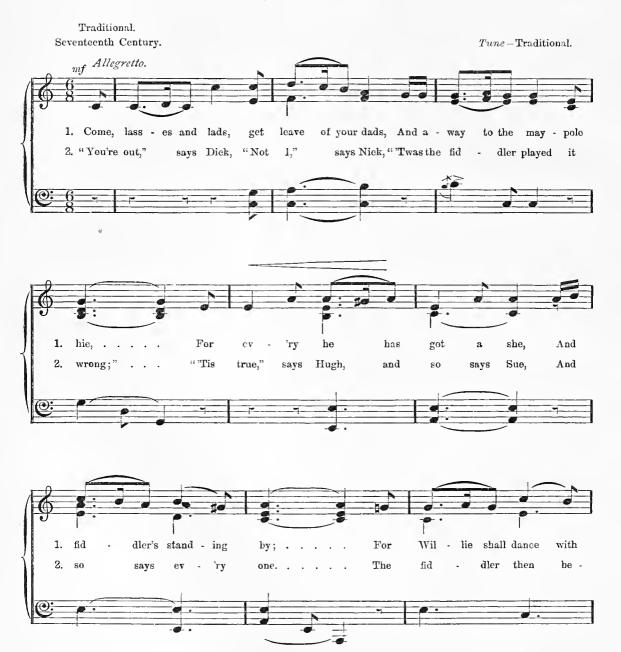
English Sea Song.



This is a very old song, dating from the early part of the Seventeenth Century, and is published in the scarce work entitled Deuteromelia, which was printed in 1609. The tune is also preserved as a dance in the Skene MS. (c. 1615-20) under the title of "Brangill of Poictre." This quaint and early specimen of an English sea song is interesting when compared with the later patriotic songs of Dibdin and his successors.

English Maypole Song.

"Come, Lasses and Lads."



The song dates from 1672, when it was printed in Westminster Drollery as "The Rural Dance about the Maypole: the tune, the first figure-dance at Mr. Young's Ball, in May '71." It also appears in D'Urfey's Pills to purge Melancholy, v. i., 1719. The present tune differs considerably from the early printed versions, but must be of respectable age itself.



Then after an hour they went to a bow'r,
 And play'd for ale and cakes,
 And kisses too, till they were due,
 The lasses held the stakes.
 The girls did then begin
 To quarrel with the men,

And bade them take their kisses back, and give them their own again, And bade them take their kisses back, and give them their own again.

4. And there they sat until it was late, And tired the fiddler quite With singing and playing, without any paying From morning until night. They told the fiddler then They'd pay him for his play,

And each gave twopence, twopence, twopence and went away, And each gave twopence, twopence, twopence and went away.

"Good night," says Harry, "Good night," says Mary,
 "Good night," says Dolly to John,
 "Good night," says Sne, "Good night," says Hugh,
 "Good night," says ev'ry one.
 Some walked and some did run,
 Some loiter'd on the way,

And bound themselves by kisses twelve to meet next holiday, And bound themselves by kisses twelve to meet next holiday.

Down among the Dead Men.

"Here's a health to the king."

English Drinking Song.



The whole of this song is seldom published now, but the curious will find versions of it in such collections as the "Universal Songster," etc. The tune, a remarkably fine one of its kind, dates from before 1728, when it was first published in volume iii. of The Dancing Master, printed by Pearson & Young, and has been ascribed, among others, to Henry Purcell. It is doubtless much older than the period of The Dancing Master above noted. The air has been frequently used as a march, and has been taken by Professor Villiers Stanford as a theme for a series of elever orchestral variations.

Sally in our Alley.

"Of all the girls that are so smart."

English Ballad



This celebrated ballad was first published as a broad-sheet in London about 1715. Afterwards it was printed in Walsh's Dancing Master, 1719, and Carey's Poems on Several Occasions, 1729, with a note, or "argument," explaining the circumstances under which it was written, and referring to it as a juvenile production. The broad-sheet tune differs somewhat from the modern version usually sung. Carey has been credited with the composition of both words and music of "God save the Queen" and the well-known Easter Hymn. There seems no certain foundation for either ascription. But, in any case, the popularity and undoubted merit of "Sally" is a very valuable compensation.

What shall I do to show how much I love her?

English Dramatic Song.



This song, by Henry Purcell, England's greatest and most representative composer, appears in a play called "Dioclesian," with words which are quite unsuited to present-day taste. These have been greatly modified and partly rewritten, and this song is now presented as a very beautiful specimen of early English dramatic music.



Cornish May Song.

"Ye Maids of Helston, gather dew."



This song, which refers to an old festival held in Helston in Cornwall, was published in Thomson's Welsh Airs, vol. ii., 1811. There are old local words in which Robin Hood and Little John are mentioned, but they are scarcely worth preservation unless as a curiosity. The tune, which takes various forms, is known as "The Helston Furry Dance."

The Rose.

"The rose had been wash'd."

Many Melody.



- Seme aet by the delieate mind,
 - Regardless of wringing and breaking a heart Already to serrow resigned."
- And the tear, that is wiped with a little address, May be follow'd, perhaps by a smile.

The music and poetry of the Isle of Man are so much influenced by the productions of Great Britain and Ireland, especially the latter, that very little of an original nature exists. The tune we have given here is believed to be genuine, but very little is known about its age or origin. There is a minor version, which is believed to be older than this one, but it is not so well known. The original ballad of "Mylecharaine" is an uninteresting and poor production, which even the genius of George Borrow could not improve when he translated it. We have adapted it to Cowper's familiar verses "To the Rose."

English Country Dance.

"Sir Roger de Coverley."



A very well-known country dance which originated in the north, probably in Lancashire or Cheshire. It was published in 1685 in Playford's Division Violin, and in nearly every subsequent collection of English dance music. Another early version appears in the Duncing Master, 1695, Ninth Edition. This dance was known as "Roger of Coverley" until Addison used the name for his celebrated character—Sir Roger de Coverley—in the "Spectator"; since then it has borne this title.

English Hornpipe.

"Miss Baker's Hornpipe."



The hornpipe is a characteristic English dance, of which many specimens exist. Two very well-known ones are "The Sailor's Hornpipe" and "The College Hornpipe." The example given above appeared in *The Musical Magazine*, 1767, and was printed in collections previous to that date under other names.

Kidlinton Green.

English Country Dance.



Songs and Dances of Scotland.

"O CALEDONIA! stern and wild,
Meet nurse for a poetic child!
Land of brown heath and shaggy wood,
Land of the mountain and the flood!"

-Scott.

Bruce to his Men at Bannockburn.

"Scots, wha hae wi' Wallace bled."



Previous to the appearance of this "ode" Scotland did not posses a national song which united all sections of the people. The existing songs which by any stretch of indulgence could be regarded as national, were chiefly those which marked, while they emphasized, the political differences of Whigs and Tories. Burns wrote "Scots, who hav" in 1793, and it embodies his own cutlusiastic feeling of patriotism while it also gives form and expression to his aspirations after political liberty, excited by the French Revolution, then at its most acute crisis. The song was first published in The Morning Chronicle (London), in May, 1794, and was afterwards included by George Thomson in vol. ii. of his Original Scotlish airs, 1799, from which time it has been adopted as the national song of the Scottish people. Burns, writing to Thomson in September, 1793, about the tune and the song, thus records its origin—"There is a tradition which I have met with in many places in Scotland, that it (the tune "Hey, tuttitaiti") was Robert Bruce's march at the hattle of Bannockburn. This thought, in my yesternight's evening-walk warmed me to a pitch of enthusiasm on the theme of liberty and independence, which I threw into a kind of Scots Ode, fitted to the air, that one might suppose to be the gallant royal Scot's address to his herole followers on that eventful morning."

The tune originally used for the song was "Lewie Gordon" which was suggested by Thomson, as also were various alterations in the

that eventful morning."

The tune originally used for the song was "Lewie Gordon," which was suggested by Thomson, as also were various alterations in the fourth line of each verse required by the phythm. Burns preferred "Hey, tutti taiti," although he assented to Thomson's proposal, as may be seen in the published version of 1799, but, fortunately, public feeling afterwards endorsed the poet's taste and preference by requiring the restoration of the originally-selected tune and metre. This appeared in vol. iii. of Thomson's work in 1802. The Battle of Banneck burn was fought in 1314, and the English army of invasion was decisively defeated by the Seots under Bruce. It is impossible to accept the tradition concerning the tune referred to by Burns as being even reasonably accurate. "Hey, tutti taiti" is a genuine old Scots air, how old cannot be determined, and has appeared in various, set to Jacobite and other verses, from the time of Oswald (1747) till more recently. The words, "Hey, tutti taiti" or "tatti," are supposed to be a verbal imitation of the rub-a-dub of a drum. Lady Nairne used an adaptation of this tune in slow time for her plaintive song "The Land o' the Leal," to which it is now invariably sung.

Auld Lang Syne.

"Should auld acquaintance be forgot?"



"Auld Lang Syne" is the social song of all the English-speaking races. It speeds the parting guest, and is the last strain which the soldier hears when he leaves the old country for the wars. For more than a hundred years it has been at once the song of farewell, the remembrancer of old friendships, and the pledge of new ones. It was written by Burns in 1788, and is partly based on earlier songs, which had the refrain of "Auld lang syne." The earliest known version was issued in 1716, in vol. iii. of Watson's Scots Poems, and is probably but a variation of an even earlier edition. It begins thus—

Should auld acquaintance be forget,
And never thought upon,
The flames of love extinguished,
And freely past and gone? etc.

The refrain is "Old long syne," which would now sound quaint, even to an Englishman. Allan Ramsay published a version in his Tea Table Miscellany (1724), which goes as follows— Should auld acquaintance be forgot,

Should auld acquaintance be forgot,
Though they return with scars?
These are the noble hero's lot,
Obtained in glorious wars, etc.

And his refrain is, "As I was lang syne," "As they did lang syne," etc. Burns' song was first published in Thomson's Original Scottish
Airs, vol. i. (1793), set to a somewhat tame air, and in the third book (1799) of the same collection it appeared set to the present tune.
The tune universally used now is an old Scottish melody, probably a reel, which has been published in various collections since 1757,
under the titles of "The Miller's Wedding," "I fee'd a lad at Michenhas," "The Miller's Daughter," and "Sir Alexander Don's
Strathspey." It is necessary to make this quite clear in order to show that the claims advanced on behalf of William Shield (1748-1829) by
various Burns' editors, Dr. Bruce, W. H. Cummings, S. J. Adair Fitzgerald, etc., are quito groundless. It has been assumed that, because
the air was introduced by Shield at the end of the printed edition of his overture to Rosina (1783), and marked, by tho way, "to initate
the bagpipes," it must have been composed by him. By the same reasoning, Shield must have composed some hundreds of old Irish,
Scotch, and English airs which are scattered throughout his numerous mustcal plays! As a matter of fact, Shield user claimed this
tune as his own, though he lived for forty-six years after Rosina was printed, and it was not until after his death that it was attributed to
him. Shield was a friend of William Napier, a Scottish music publisher in London, for whom he often worked, and it is possible
that Napier, the Arst publisher of the score of Rosina (not Dale, as Mr. Cummings and others erroneously suppose), suggested the air.
Dale purchased the plates of Rosina from Napier, about 1786 (?), and substituted his own name on the title page. The first two bars of the
tune used with Allan Ramsay's song closely resemble the popular setting of "Auld Lang Syne"—



The Flowers of the Forest.

"I've seen the smiling of fortune beguiling."



This song was first published in *The Lark*, Edinburgh (1765), and appeared also in Herd's *Scottish Songs* (1769-76). According to Sir Walter Scott, the song was "written at an early period of her life, and without peculiar relation to any event, unless it were the depopulation of Ettrick forest." Others assert that it refers to a commercial disaster, while the majority of the Scottish people like to think that it is a lament for the disastrous issue of the Battle of Flodden (1513), in which many nobles and soldiers from Scikirkshire (the Forest of Ettrick) and the Borders generally perished. Another song with the same title, and referring to the Battle of Flodden, was written by Miss Jane Elliott (1727-1805), and first published in 1755. It is sung to a very old air, which was taken from the Skene MS. (1615-20), and it begins—

"I've heard the lilting at our yowe-milking."

The tune of the song given above appears in Oswald's Caledonian Pocket Companion (1758), and is probably of a much earlier period.

The Emigrant's Complaint.

"Oh! why left I my hame?"



This fine song, which conveys so faithfully the yearning of the exiled Scot for his homeland, was first printed in Peter Macleod's Original National Melodies of Scotland (1838), and has also appeared in the collected editions of Gilfillan's poetical works.

The tune is based on an older one known as "The Lowlands of Holland," and was written by Peter Macleod, an Edinburgh amateur musician.

The Hundred Pipers.

"Wi' a hundred pipers an' a', an' a'."

Jacobite Song.



This song commemorates the surrender of the town of Carlisle to Prince Charles Edward Stuart, on November 18th, 1745, when he invaded England, at the head of a mixed army of Highlanders and Lowlanders, after his victory at Prestonpans. He "entered Carlislo on a white horse, with a bundred pipers playing before him, whose shrill music was not calculated to inspire the citizens with confidence in their grotesque conquerors" (Burton's History of Scotland). The episode, recorded in the fourth stanza, of two thousand Highlanders swimming the River Esk, when in flood, on the occasion of the capture of Carlisle, is not quite correct. It refers to a later period, when Prince Charlie made his disastrous retreat from Derby, and Carlisle had been retaken. It was Seots, and not "fell English ground" which they reached on that occasion. But Lady Nairne, by combining the two events, has produced a very spirited and successful ballad, which takes a high place among modern Jacobite songs. It does not seem to have been printed till about 1852, when it was issued at Edinburgh in sheet form, with the music. It also appears in the second edition of Lays from Struthearn. Miss Elizabeth Rainforth (1814-1877), the soprano singer, first introduced it to public notice. The tune has not been satisfactorily traced, and though it is indexed in the "Lays" "Hundred Pipers," no such air is known to exist previous to the date of Lady Nairne's song.



- 3. Oh, wha is foremaist o' a', o' a'?
 Oh, wha does follow the blaw, the hlaw?
 Bennie Charlie, the king o' us a', hurra!
 Wi' his hundred pipers an' a', an' a'!
 His hennet an' feather he's wavin' high!
 His pranein' steed maist seems to fly!
 The nor' wind plays wi' his eurly hair!
 While the pipers blaw in an uneo flare!—Chorus.
- 4. The Esk was swollen, sae red and sae deep,
 But shouther to sheuther the brave lads keep.
 Twa thousand swam ower to fell English ground,
 An' danced themselves dry to the pibroch's sound.
 Dumfounder'd the English saw, they saw—
 Dumfounder'd they heard the blaw, the blaw!
 Dumfounder'd they a' ran awa', awa'!
 Frae the hundred pipers an' a', an' a'.—Chorus.

The Border Widow's Lament.

"My love he built me a bonnie bower."



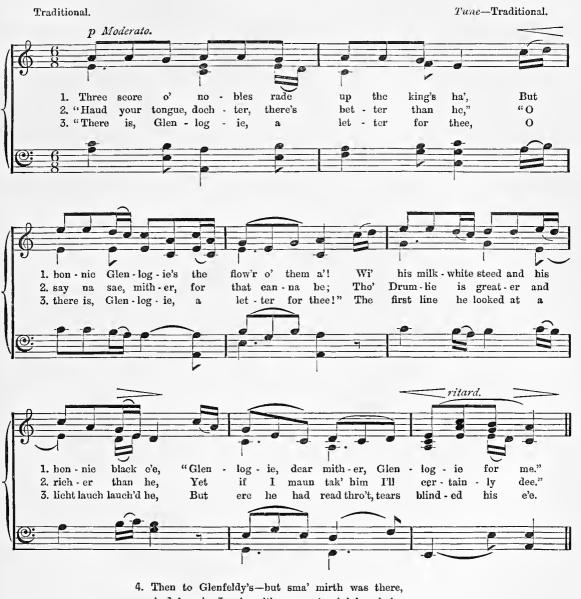
- He slew my knight, to me sae dear,
 He slew my knight, and poin'd his gear;
 My servants all for life did flee,
 And left me in extremitie.
- I took his body on my back,
 And whiles I gaed, and whiles I sate;
 I digg'd a grave, and laid him in,
 And happ'd him with the sod sae green.
- 5. But think na ye my heart was sair, When I laid the mool on his yellow hair, O think na ye my heart was wae, When I turn'd about, away to gae?
- 6. Nae living man I'll love again, Since that my lovely knight is slain, Wi' ae lock o' his yellow hair, I'll chain my heart for evermair.

According to Scott, this Border ballad "was obtained from recitation in the Forest of Ettrick, and is said to relate to the execution of Cockburn of Henderland, a Border freebooter, hanged over the gate of his own tower by James V. . . . in 1529." Other authorities, like Motherwell and Professor Aytoun are of opinion that it is an imitation, based on several originals like "Helen of Kirkeonnel" and a ballad in Percy's Reliques. The tune is preserved in Chambers' Songs of Scotland prior to Eurns, but particulars of its origin are wanting. It has a slight resemblance to the tune of "The Bonnie Briar Bush" which Burns communicated to Johnson's Museum.

Glenlogie.

"Three score o' nobles rade up the king's ha'."

Aberdeensbire Ballad.



- 4. Then to Glenfeldy's—but sma' mirth was there, And bonnie Jean's mither was tearin' her hair; "Ye're welcome, Glenlogie, ye're welcome," quo' she, "Ye're welcome, Glenlogie, your Jeanie to see."
- 5. Pale and wan was she when Glenlogie gaed ben, But rosy red grew she whene'er he sat down; She turned awa, wi' a smile in her e'e, "O dinna fear, mither, I'll maybe no dee!"

There are several versions of this quaint ballad in existence, but we have chosen the one best suited to the tune. It is supposed to refer to the period of 1562, when a young Aberdeenshire lady fell in love, at first sight, with a gentleman in the retinue of Queen Mary, then in the north to quell a small rising. It is assumed that the "Gay Gordon"—for it was a member of the Glenlogie branch of that family with whom Jeanie Meldrum or Melville was in love—rode away in ignorance of the passion he had excited; but when sent for, he gallantly returned in time to avert a tragedy! The tune is preserved in Smith's Scotish Minstrel, 1822-24, and is a very fine specimen of an old-fashioned Scots melody.

The Boatman.

"I climb the mountains."

Bebridean Song.



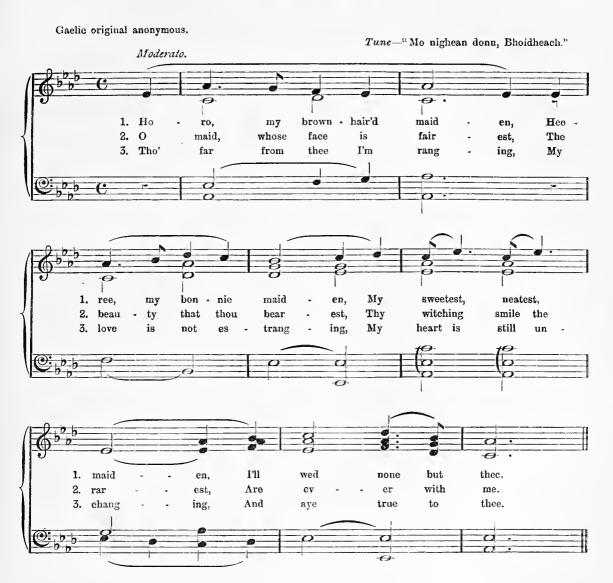
- 4. I may not hide it—my heart's devotion
 Is not a season's brief emotion;
 Thy love in childhood began to seize me,
 And ne'er shall fade until death release me.—Chorus.
- My heart is weary with eeaseless wailing, Like wounded swan when her strength is failing, Her notes of anguish the lake awaken, By all her comrades at last forsaken.—Chorus.

The words of this very popular West Highland song are anonymous, and probably date from last century. The translation of the part of the song selected is by Mr. Lachlan MacBean, by whose permission we have taken it from Songs of the Gael, a new edition of which is being issued by a firm in Stirling, N.B. There are many versions of this beautiful tune, which is one of the best known and most sung in the Highlands. It is undoubtedly a very old tune, but no doubt it has been considerably modernised, as the older versions are quite different.

The Brown-Hair'd Maiden.

"Horo, my brown-hair'd Maiden."

West Bigbland Song.



- Oh, hlest was I when near thee,
 To see thee and to hear thee,
 These memories still endear thee
 For ever to me.
- Where Highland hills are swelling,
 My darling has her dwelling,
 A fair wild rose excelling
 In sweetness is she.

Another very popular West Highland song which has been made familiar to music lovers by its introduction at concerts by several well-known singers. We are again indebted to Mr. L. MacBean for permission to use his translation of the original Gaelic verses. Like the "Boatman," this song is of unknown authorship, but is probably of more recent date. The versions of the tune differ also to a very considerable degree. It is the custom with some singers to repeat the first verse as a chorus.

Joy of my Heart.

"Red, red is the path to glory."

Morth Bigbland Song.



- 4. Yes, my darling, on thy pillow
 Soon thy head shall easy lie;
 Soon upon the sounding billow
 Shall thy war-worn standard fly!
 Joy of my heart, etc.
- 5. Then, again, thy tartan plaidie, Then my bosom, free from pain, Shall receive my Highland laddie— Never shall we part again! Jey of my heart, etc.

Written by Dr. Couper, while his friend, the Marquis of Huntly, was lying wounded in Holland, in 1799. First published in Campbell's Albyn's Anthology (1818), and afterwards in Smith's Scotish Minstrel. The air, which is a very fine and characteristic Highland onc, was obtained by Lady G. Gordon in the Highlands, and, at her request, Dr. Couper wrote the words.

Scots Reel.

"I wish you would marry me now."



The Reel is a quick dance, usually performed by two couples, and is common to the whole of the British Isles, though it is also to be found in Denmark. In Scotland it has found a permanent home, and it is here that it is most used, and where the great bulk of its music has originated. The dance itself is probably very ancient, but it did not become fashionable till about the middle of last century when Robert Bremner published the first collection of these dances, entitled A Collection of Scots Reels or Country Dances with a bass for the violancello or harpsichord, Edinburgh [1757]. Since then, collection after collection has appeared, and many Scottish musicians like Marshall, the Gows, and others, owe their fame to their skill in composing and playing reels. In the Glen Collection of Scots is Danca Music, Edinburgh, 2 vols., Mr. John Glen has collected an immense amount of information about these sprightly dance tunes. Reels are very quick in tempe ($\omega = 126$), and are generally played most effectively on the violin, for which instrument most of them are composed. Reels played on the happipes are by no means so satisfactory, and it is a mistake to assume, as is very often done, that Scottish dance music is intended for the bagpipes.

Strathspey.

"Marchioness of Huntly."



The Strathspey is a distinctively Scottish dance, and appears to have originated in the locality from which it derives its name, about the middle of last century. It is a slower dance than the Recl, and though closely akin to it in character, is generally more jerky owing to the profuse use of snap notes. The earliest collections with the word "Strathspey" on the title-page appear to be the following:—Thirty-seven new Reclis and Strathspeys, by Daniel Dow (1775); A Collection of Strathspey Recls, hy Alex. M'Glashan (1780); A Collection of Strathspey or old Highland Recls, by Angus Cumming (1780). Other collections by Ross and Marshall follow closely on, and afterwards the word became quite general. According to Mr. John Glen this dance is usually taken too quick in dancing, and should be played O=84 instead of O=94 as usually indicated.

Songs and Dances of Ireland.

"ERIN! the tear and the smile in thine eyes, Blend like the rainbow that hangs in thy skies."

-MOORE.

The Wearing of the Green.

"Oh, Paddy dear, and did you hear?"

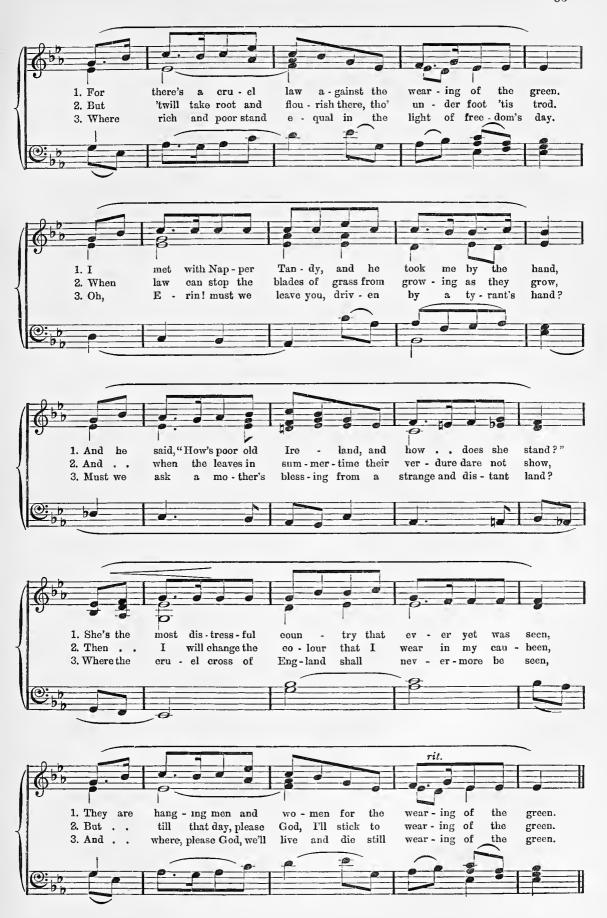
Frisb Pational Song.

Anonymous Street Ballad.



This song arose out of the troubles which preceded and accompanied the Irish Rebellion of 1798. It appears to have been originally a street ballad, and it exists in many different versions. As an epitome of the Irish striving after political liberty, pretest against oppression, and deep-seated national feeling, it is unrivalled in its own unpolished way. In an earlier version the name of Napoleon Buonaparte appears instead of that of Napper Tandy, who was a prominent rebel, who took a somewhat inglorious part in the rising. The "wearing of the green" refers to the custom of wearing a green ribbon or a sprig of shamrock on March 17th, St. Patrick's Day. Previous to March 17th, 1900, there had been a good deal of friction between the military authorities and the Irish regiments as to celebrating the saint's day in this manner, but on that date the whole difficulty was most happily solved by a graceful and just order from Queen Victoria, that all the Irish soldiers and sailors should wear the green in honour of St. Patrick and the national aspirations symbolised by his day. On March 17th, 1900, there was witnessed such a "wearing of the green" as never "yet was seen," and the whole of the English-speaking people were the green, not only out of compliment to Queen Victoria, but also in honour of the bravery of the Irish troops in the South African War.

The origin of the tune is very doubtful. It has been pointed out that a considerable resemblance exists between this air and a tune called "The Tulip," which appears in a book issued about 1750, entitled Airs for the Spring, by James Oswald, a Scottish composer.



Irish War-Song.

"Bright sun, before whose glorious ray.



Walsh contributed this song to the Spirit of the Nation in 1846. It was directed to be sung to a very inferior tune, and the above fine and martial air, from Bunting's Ancient Irish Music, 1840, was first substituted by Mr. Alfred Moffat in his Minstrelsy of Ireland, 1897. It has been arranged for singing as a four-part song if thought desirable, but it can also be performed as a solo. Both words and music of this bold war-song are infinitely superior to some of the commonplace patriotic songs which find favour among Irishmen at the present time.

The Fair-haired Maiden.

"Tho' the last glimpse of Erin."



The song is one of Moore's Irish Melodies, though by no means one of the best known of that celebrated series. It first appeared in No. 1 of the Melodies (1807). The tune was printed in Walker's Historical Memoirs of the Irish Bards (1786), and in several subsequent collections. From this source Moore took the tune without alteration. Yet Professor Stanford, in his edition of Moore's Melodies, alleges that "This beautiful air has been mercilessly altered and spoilt by Moore." With all his faults, Moore tampered very little with the old melodies of Ireland, and it is an unjust aspersion to make any such unfounded charge as that quoted above.

The Last Rose of Summer.

"'Tis the last rose of Summer."



Another song from Moore's Irish Melodies, first published in 1813. The tune appears under a variety of titles, and there are considerable differences in the versions. The earliest printed version of the tune appears to be "The Young Man's Dream" in Bunting's Ancient Irish Music (1796). After this it was published as "The Groves of Blarney" in Holden's Irish Tunes (1806). There are also various Scotch and other editions. The tune now universally sung is that given above, and it has been to some extent modified from the earlier forms by Moore or his musical editor, Sir John Stevenson.

Go where Glory waits Thee.



This popular and beautiful song appears in Moore's Melodies, and the tune to which it is set—"The Maid of the Valley"—was published in Bunting's Ancient Irish Music (1796).

Munster Love Song.

"Have you been at Carrick?"



The song first appeared in Walsh's Irish Popular Songs, Dublin, 1847, and is set to an old Munster air which is printed in Dr. Joyce's Irish Music and Song.

The Rakes of Mallow.

"Beauing, belleing, dancing, drinking."



This merry song, like "Garryowen," is perhaps best known as a military quickstep or dance. It was published originally in Thumoth's Twelve English and Twelve Irish Airs (1745-50), but possibly existed long before then. A Scotch version, with words—
"Wha wadna' follow the drum and the fife?

Wha wadna' be a soldier's wife?" etc.,

used to be pretty well known. There are also English versions existing, as "The Rakes of London," "Rakes of Marlow," etc,

The Daughters of Erin.

"We may roam thro' this world."



Garryowen is best known as a dance or a military quick-step, but we have added Moore's lively words, written for the number of the Irish Melodies which appeared in 1807. The tune seems first to have appeared in a Scotch dance-music collection—Gow's Repository of Original Scotch Dances, etc., 1802—and it was printed in numerous Irish and other publications. It was known previous to its appearance in Gow's book, and is undoubtedly an Irish dance tune.



3. In France, when the heart of a woman sets sail
On the ocean of wedlock its fortunes to try,
Love seldom goes far in a vessel so frail,
But just pilots her off, and then bids her good-bye;
While the daughters of Erin keep the boy,
Ever smiling beside his faithful oar,
Through billows of woe and heams of joy,
The same as he look'd when he left the shore.
Then remember, etc.

Irish Jig.

Saint Patrick's Day.



This well-known jig is very old, and it has been stated that it appears in an edition of Playford's Dancing Master, which appeared in different issues from 1650 to about 1725. In 1748 it was printed in Rutherford's Country Dances. The jig is the characteristic dance of the Irish people.

Songs of Wales.

"OH! Land of my Fathers, the land of the free,
The home of the telyn, so soothing to me;
Thy noble defenders were gallant and brave,
For freedom their heart's life they gave."

—"Land of my Fathers," by EVAN JONES.

March of the Men of Harlech.

"Hark! I hear the foe advancing."

Welsh Pational Song.



With "God bless the Prince of Wales" and "Land of my Fathers" this martial song shares the distinction of being the national hymn of Wales. It is said to refer to the siege of Harlech Castle, in Merionethshire, in 1468, when the Earl of Pembroke, on behalf of Edward IV., after much difficulty, succeeded in reducing it. Like a large number of the best Welsh tunes, this one has a strong martial flavour, and it is undoubtedly old.



2. 'Mid the fray see dead and dying, Friend and foe together lying, All around the arrows flying Scatter sudden death. Frighten'd steeds are wildly neighing, Brazen trumpets hoarsely hraying, Wounded men for mercy praying, With their parting breath. See, they're in disorder ! Comrades, keep close order; Ever they shall rue the day They ventured o'er the Border. Now the Saxon flies before us, Vict'ry's hanner floateth o'er us, Raise the loud exulting cherus, "Britain wins the field!"

Conway Castle.

"The sinking sun is beaming."



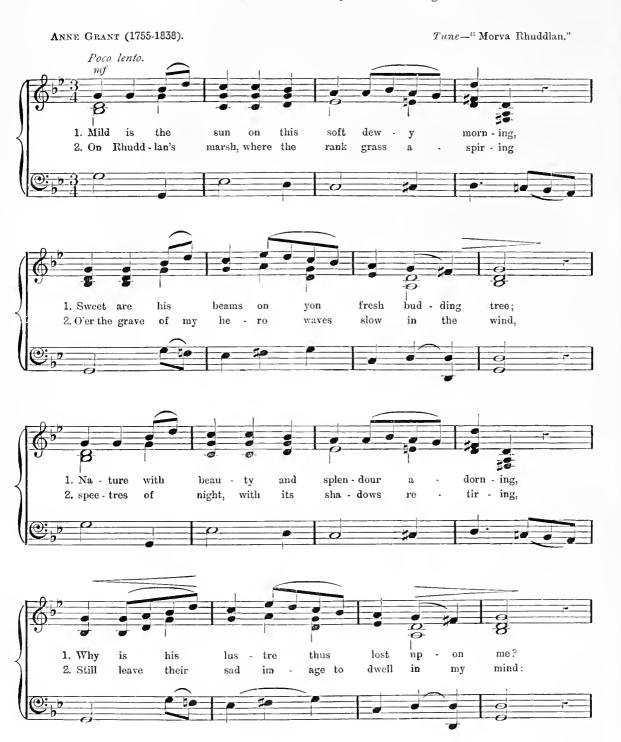
This fine song, usually called "Of a noble race was Shenkin," after some wretched words by D'Urfey, we have adapted to the verses written for it by Sir Alexander Boswell, for Thomson's Original Welsh Airs (1809). The tune is of the martial cast so characteristic of Welsh music, of which we have selected several specimens.



- 2. No more fierce warriors rally Around thy mould'ring tow'rs;
 No more within our valley
 The storm of battle low'rs;
 Where knights their gauntlets flinging,
 Oft urg'd in fight the deadly lance,
 We hold at eve the merry dance,
 And lays of love are singing,
 We hold at eve the merry dance,
 And lays of love are singing.
- 5. The sun's last rays are glancing
 On Conway's glassy tide,
 In light-oar'd skiffs advancing
 Beneath thy walls we glide;
 While oft the loop-hole viewing,
 Where once the wingéd arrow flew,
 We see the swallow darting through,
 The insect tribe pursuing,
 We see the swallow darting through,
 The insect tribe pursuing.

The Marsh of Rhuddlan.

"Mild is the sun on this soft dewy morning."



The event which gave rise to the tragic song called "Morva Rhuddlan," or "The Marsh of Rhuddlan," is said by tradition to have been the defeat and death of Caradoe, King of North Wales, at this place, in 725, when the Saxons, under Offa of Mercia, routed the Welsh with great skughter.



3. I wander alone through these meadows deploring, Or gather fresh flow'rets to deck his cold grave; On the bright clouds of morning I fancy him soaring, Or mounting the winds with the shades of the brave; And though the dear spot where Llewellyn reposes Is graced by no trophy, is mark'd by no stone: There Spring's early vilets and Summer's first roses, Bedew'd with my tears, shall be faithfully strown.

Oh, tell me how to woo thee!

"If doughty deeds my lady please."



The song of "Per Alaw" or "Sweet Richard" is said, on purely traditionary and conjectural evidence, to have been composed in honour of Richard II., and verses associating it with Richard Cour-de-Lion and Blondel the minstrel have also been written. The tune is evidently very old, as it appears in a slightly different form in the first-printed collection of Welsh music—Parry's Antient British Music (1742).

The Monks of Bangor's March.

"When the heathen trumpets clang."



Scott wrote this ballad for Thomson's Welsh Melodies, vol. iii. (1817), and his note to the song is as follows:—
"Ethelfrid, or Olfrid, King of Northumberland, having besieged Chester, in 613, and Brockmael, a British prince, advancing to relieve it, the religious of the neighbouring monastery of Bangor marched in procession to pray for the success of their countrymen. But the British heing totally defeated, the heathen victors put the monks to the sword, and destroyed their monastery. The tune to which these verses are adapted is called the Monks' March, and is supposed to have been played at their ill-omened procession."

Woe to Saxon cruelty;

"O miserere, Domino!"

The pilgrim sighs and sings for thee,

"O miserere, Domine!"

The Departure of the King.

"Brave Llewelyn turn'd and sigh'd."



This very fine and majestic melody has been adapted to different words in various collections. It is one of the most typical specimens of the dignified martial music of Wales. Like most of the tunes associated with Wales, it has a history which can be carried back to remote times, before music was a systematic art. One can only accept such claims with politeness, and ascribe them more to bardic imagination than the evidence of historical record.

Loth to Depart.

"So mild was the evening."



- 3. Sweet vale of Llangollen! my childhood's lov'd home, Through thy green recesses now cheerless I roam; Thy streams so refreshing, thy flowrets so fair, Again would delight me were Winifred there.
- 4. O Winifred! sweet as you lonely wild rose In the deep shelter'd eleft of the mountain that grows; While I cherish thy image that lives in my heart, From solitude's peace I am loth to depart.

This beautiful melody appears in Jones' Relicks of the Welsh Bards (1784), and in various other collections.

The Rock of Cader Idris.

"I lay on that rock where the storms."



Verses for this popular tune have been written by Sir F. H. Doyle and others as well as by Mrs. Hemans. The supernatural tradition connected with Cader Idris has furnished the theme of the song. The original Welsh words of "Llwyn On" or "The Ash Grove" have been translated into English. The tune bears some resemblance to the Irish melody of "Kitty of Coleraine."



3. I saw what man looks on, and dies!—but my spirit
Was strong, and triumphantly liv'd thro' that hour!
And as from the grave I awoke to inherit
A flame all immortal, a voice and a pow'r!
Day burst on that rock with the purple cloud crested,
And high Cader Idris rejoie'd in the sun;
But oh! what new glory all nature invested,
When the sense, which gives soul to her beauty, was won!

The Rising of the Lark.

"See, oh see the breaking day!"



This song appears in a somewhat modified form in Jones' Relicks (1784), and in other similar publications.

Welsh Country Dance.

"Hunting the Hare."

Tune-" Hela'r Ysgyfarnog."



As the Welsh have no special characteristic dance of their own, the foregoing lively tune has been arranged as a country dance. It has been claimed as an English melody, but this has been very stoutly resisted by Welsh antiquaries, chiefly on traditionary evidence.

Welsh March.



EUROPE.

Songs and Dances of Austria-Hungary.

AUSTRIA.

MORAVIA.

TYROL.

BOHEMIA.

HUNGARY.

BOSNIA.

Austrian National Hymn.

"God preserve our gracious Emp'ror."

1797.



The national hymn of Austria was composed by Haydn, the celebrated musician, in 1797, during the Napoleonie wars, and is said to have been written in rivalry of, as it was partly suggested by, the English "God save the King." Various sets of words have been written for this very fine national hymn.

Moravia.

"Oh, land! 'mong the mountains."

Moravian Song.



Moravia, which at one time formed part of the ancient kingdom of Bohemia, but is now an independent government in Austria-Ffungary, has a large collection of sougs, which approximate in character somewhat to the style of Bohemian music. The collection by F. Susil, entitled *Moravské Národní Pisně* contains nearly a thousand tunes.

Austrian Waltz.

"The Swallow."



The origin of this universally popular dance is obscure, but it is highly probable that it was evolved among the Germanic races of Austria and Germany. It became popular in Europe early in the nineteenth century, and, in 1812, was introduced into England. At first it excited much opposition, being regarded as a highly indecorous dance, and even Byron satirised it in his "apostrophic hymn," entitled "The Waltz." He addresses it as—

"Imperial waltz! imported from the Rhine

(Famed for the growth of pedigrees and wine).

Oh, Germany! how much to thee we owo, As heaven-born Pitt can testify below, Ere cursed confederation made thee Franco's, And only left us thy d—d debts and dances."

Byron wrote this in 1812, under the name of "Horace Hornem," and it is obvious from the above quotation that the waltz came to England from Germany. Under the fostering care of the Strauss family of Vienna, Lanner, and hundreds of Austrian and other composers, assisted by "Viennese," "Hungarian," and other bands, the waltz obtained a firm hold, and is probably the most popular dance in existence.

The Tyroleans.

"Tyrolese, so happy and joyous."



- 3. When cattle to Alma are driven for grass,
 Each lass sews and knits, too, and makes the time pass:
 While bold lads seek chamois and climb up the hills,
 With singing and jödling the mountain-side thrills.

 When cattle, etc.
- 4. Sweethearts here with fond love, remain staunch and They jilt not and prove false, as other folks do; [true, But marry and keep house, with children dear; From which Tyrol reareth its hold mountaineer.

 Sweethearts here, etc.

The music of the Austrian Tyrol, like that of Switzerland and the highlands of Southern Germany, is distinguished by its florid character, and the introduction of the vocal grace called the jödel (yodel), which sounds very effective in the open air, when performed by a good falsetto voice, but loses much of its attractiveness when heard indoors. The song given above was introduced in an operetta entitled, "Der Tyroler Wastl," by Jacob Haibel, produced in 1795.

The Bohemian Maid.

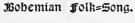
"I'm a sweet Bohemian maid."

Bobemian Folk=Song.



The Treasure.

"Fear not, my sweetheart."

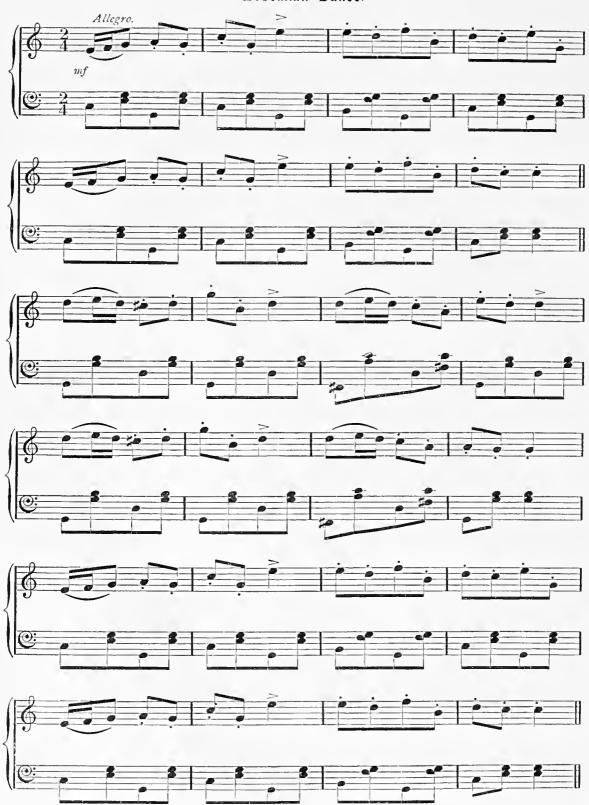




The Bohemians have a very large number of folk-songs and dances of all kinds, and selection was somewhat difficult in such a case. The two folk-songs—"The Bohemian Maid" and "The Treasure" are very fair specimens of Bohemian songs.

Polka.

Bobemian Dance.



This popular dance is said to have been invented by a young Bohemian peasant girl, in 1830. It was first danced at Elbeleinitz, and afterwards introduced by Josef Neruda, a musician, into Prague, about 1835, from which it spread rapidly all over Europe, like an epidemic. The name, "polka," means half-step. The tune given above is the original one to which the polka was danced.

Hungarian National Hymn.



The Hungarians have a very varied and extensive store of national tunes, among them being what is perhaps the finest and most inspiriting murch in existence (the Rákótzy), and at least two patriotic or national hymns. We have selected the one which is the most representative of the people, as distinguished from the court of Hungary, and though it is comparatively modern, it is none the less dignified and effective.

Miska and Panni.

"Miska came clad in red."

Bungarian Folk=Song.



The Tiszian.

(THE GIPSY.)

"From the smiling fields of Rakosh."

Bungarian Folk=Song.



3. "Our Hungarians out of pitchers drink the red wine, | 4. "We have not a gipsy hostess, but speaks Magyar

Your Hungarians are not nice, And their ancient manners are Showing decline,

Your Hungarians, etc.

Spice their food with rich paprika, from old plates dine; Here, they gurgle out their German—patriots they are! But if German they prefer,

> Soon would honest Magyars fly, Seeking fresh air!" But if German, etc.

Bunda = sheepskin coat.

Hungarian Csárdás.

Pational Dance.



The Csárdás is the national dance of the Hungarians, and takes its name from the wayside inns, called Csárdás, which are scattered up and down the great plains of Hungary. The dance is commenced in a very slow and ceremonious fashion, but gets more and more rapid, and finally ends in a wild and stormy whirl.

Hungarian Gipsy Dance.



The wandering gipsies of Hungary are the principal musicians of that country, and supply the bands for all the local festivals and merrymakings. There is but a slight resemblance between an ordinary performance of their dances and one by a band of genuine gipsies, which is marked by a strong and peculiar rhythm, extraordinary wildness, and a general character quite its own. Most of the Hungarian gipsies are natural musicians and dancers, and a very large proportion of the national folk music is Gipsy rather than Magyar.

Bosnian Dance.



EUROPE.

Songs and Dances of France.

"GALLANT nation! now before you
Freedom, beckening onward, stands!
Let no tyrant's sway be o'er you,
Wrest the sceptre from his hands!
Paris gave the general cry:
Glory, Fame, and Liberty!"

-DELAVIGNE.

The Marseillaise Hymn.

"Ye sons of France, awake to glory."

French Pational Bymn.

Written and Composed by CLAUDE JOSEPH ROUGET DE LISLE (1760-1836).



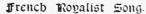
On April 24th, 1792, during the excitement caused by the political and other upheavals in France, and the threat of foreign combinations, just before the Great Revolution of 1793, Claude Rouget de Lisle, a young French army officer wrote this very celebrated martial ode. It was successively known as "Chant de guerre aux armées," the "Marche des Marseillais," "Hymne des Marseillaise," and "La Marseillaise," and has remained the chief national song of France throughout her various changes from Imperialism to Republicism and Tieceversa. There are various versions of the song, which has been considerably enlarged since it originally appeared. The spirited English translation which is generally used was published about 1795, but its authorship has never been discovered. Tradition has it that Rouget de Lisle wrote both words and music of his song in one night, and that it became instantly famous. It formed the war march of the "Reds of the Midi," that band of ferocious revolutionaries from Marseilles who appeared in Paris during July, 1792, and from this circumstance it takes the name by which it is now universally known. Like all great songs, "La Marseillaise" has been claimed for various poets, and the tune has also been claimed, on very slender evidence, by the Germans.



- 3. With luxury and pride surrounded,
 The vile, insatiate despots dare,
 Their thirst of power and gold unbounded,
 To mete and vend the light and air:
 Like beasts of burden would they load us,
 Like gods, would hid their slaves adore:
 But man is man, and who is more?
 Then shall they longer lash and goad us?
 To arms! etc.
- 4. O Liberty! can man resign thee, Once having felt thy generous flame? Can dungeon, bolts, and bars confine thee, Or whip thy noble spirit tame? Too long the world has wept, bewailing That falsehood's dagger tyrants wield; But freedom is our sword and shield. And all their arts are unavailing. To arms! etc.

Romance of Dunois.

"It was Dunois, the young and brave."





- lord said: [repaid-"The heart that has for honour beat, by bliss must be
 - My daughter Isabel and thou shall be a wedded fair." For thou art bravest of the brave, she fairest of the "Be honour'd," etc.
- 3. They ow'd the conquest to his arm, and then his liege- |4. And then they bound the holy knot before St. Mary's shrine, [combine;
 - That makes a paradise on earth, if hearts and hands And every lord and lady bright, that were in chapel [fairest fair." there. Cried, "Honour'd be the bravest knight, belov'd the Cried, "Honour'd," etc.

The song of Dunois, or "Partant pour la Syrie," was written by Queen Hortense and was adopted as the French royalist song. Sir Walter Scott translated it in 1815 and his version is given above. The tune was claimed by Louis F. P. Drouët (1792-1873) a French composer, but is also supposed to have been composed by Queen Hortense herself.

T'other morning very early.

Old French Song.



Both words and music of this fine old chanson are attributed to Thibaut, King of Navarre in the 13th century, whose court was the resort of troubadours and minstrels without number. The song is included in his poetical works as "L'Autr'ier par la matinée," and our translation is from the version of Thomas Oliphant. The tune figures in most histories of music as a very early specimen of the song form.

The Pearl.

"Pearl I seek of rarest worth."

French Chanson of the 15th Century.



3. But when Spring, with treasures rife, Calls all nature forth to life, And on pure waves descending Transient rays of brightness lending, Falls the dew upon thy breast, And, thy heavenly spouse confessed, Thou admitt'st within thy eave That bright stranger of the wave; There he dwells, and hardens there, To the gem so pure and fair.

The King of Yvetot.

"There was a King of Yvetot once."

French Political Song of 1813.

PIERRE JEAN DE BÉRANGER (1780-1857).



Béranger wrote this famous song as a satire upon Napoleon I. It was received with much enjoyment by the French as a capital squib, based upon the actual performances and privileges of the lord of the manor of Yvetot in Normandy, who was styled the King of Yvetot because of his pretensions.

My Normandy.

"When gloomy winter takes his flight."

Modern Horman Song.



Frédéric Bérat, the author of this song, was a native of Rouen in Normandy, and composed many songs which were popular in their day. His brother Eustache was also a composer.

The Shepherd's Call.

"As I rose on Sunday Morning."



The ballads and songs of Brittany form a class by themselves, and may be studied very completely in Hersart de la Villemarque's Barcaz-Breiz, Chants Populaires de la Bretagne recueillis et publiés avec une traduction Française, des arguments des notes et les mélodies originales. Paris, 1846, 2 vols. From this work the late Tom Taylor made a selection which was issued in English as Ballads and Songs of Brittany. London, 1865.

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Branle.

Old French Bance.



The Four characteristic French dances which are included in this collection were selected from Nouveau Recueil, La Hayo (1782).

French Minuet.

From Nouveau Recueil (1732). Moderato. con grazia. poco rit.

THE BRANLE.

This old dance, which was known in England as "The Brawl," probably dates from the fifteenth century. It was at once a peasants' dance and a court dance in France, and became very popular during the sixteenth century. Closely allied to it was

THE MINUET,

which appears to have been derived from a branle of Poitou. This stately and ceremonious dance has survived throughout all the changes of fashion, and though now mainly confined to the stage, flourishes vigorously, and as an abstract dance-form has given a name and origin to an enormous quantity of music.

THE GAVOTTE AND BOURRÉE.

These dances are arranged together so as to form one extended piece for the pianoforte. The individuality of each is in no way suppressed. The GAVOTTE dates from the fifteenth or sixteenth century. It became popular at the French Court in the sixteenth century, having been introduced from the provinces. The name is derived from Gap in Dauphiné; the peasants of that district, who used the dance, being nicknamed Gavots. The BOURRÉE is a French peasant dance, and as often as not was accompanied by the voices instead of instruments. Like the other French dances, it became popular at court in the sixteenth century. It is not a society dance by any means, and is now chiefly known by having its name applied to pieces of music in classical form.

Gavotte and Bourrée.

Two French Dances.



Songs and Dances

OF

GERMANY AND SWITZERLAND.

"Which is the German's fatherland?

Is't Prussia's or Swabia's land?

Is't where the Rhine's rich vintage streams?

Or where the northern sea-gull screams?

Ah, no, no, no!

His fatherland's not bounded so!"

-ARNDT.

The Watch on the Rhine.

(Die Wacht am Rhein).

German Mational Song.



- While flews one drop of German bleed, Or sword remains to guard thy flood; While rifle rests in patriot's hand, No foe shall tread thy sacred strand! Dear Fatherland, etc.
- 4. Our eath resounds, the river flows,
 In golden light our banner glows;
 Our hearts will guard thy stream divine,
 The Rhine, the Rhine, the German Rhine!
 Dear Fatherland, etc.

The long continued struggle between the French and Germans for the possession of the Rhine, which culminated in the Napoleonic wars, produced many patriotic songs, of which the best known are those of Theodor Körner and Moritz Arndt. The "Sword Song" and "Battle Prayer" of the former, and "What is the German Fatherland?" of the latter, for many years occupied the foremost place among the national lieder of the German people. "The Watch on the Rhine" was written by Max Schneckenburger in 1840, but did not immediately spring into general favour. Although several composers set Schneckenburger's song it was not till 1854, when Carl Wilhelm's version appeared, that it became really popular. The Franco-German war of 1870 gave it an enormous vogue, and it was then adopted as the national song of a United Germany. Wilhelm was pensioned by the German Emperor in 1871.

The Rhine Song.

"They shall not ever win thee."

Prussian Song, 1840.



This song was very popular in Prussia about 1840, and for a considerable period it was regarded as a lyrical defiance to the pretensions of the French. It was so well known and liked that nearly every contemporary German composer set it to music, while it provoked a taunting French response from Alfred de Musset in the same year, entitled "Nous l'avons eu, votre Rhin Allemand" (We have had it, your German Rhine!).

Bavarian Song.

"On the hill stands a tower."



Many of the Bavarian songs are similar in character to those of Switzerland and the Tyrol, being distinguished by graces and florid passages.

True Love.

"Ah! it is hard to say."

Churingian Folk-Song.



This pretty melody from the Forest of Thuringia in Germany is perhaps best known in Britain as a hymn tune. It is, however, a very good specimen of the German volkslied, and moreover, the best specimen extant from its place of origin.

The Invitation.

"I have a cottage by the hill."

Swabian Folk=Song.



- A nightingale sings on a spray,
 Through the sweet summer time night-long;
 And evening travellers on their way,
 Linger to hear her plaintive song.
- 4. Thou maiden with the yellow hair, The winds of life are sharp and chill; Wilt thou not seek a shelter there, In you lone cottage by the hill?

Rest.

"The sun goes down."

Silesian Song.



- 3. The trickling dew its coolness yields,
 To stalk and leaf on meads and fields;
 Fresh breezes play athwart the bower,
 And odours breathe from bloom and flower,
 And odours, etc.
- 4. The evening star with silvery glow, Looks down upon the world below; As though 'twould call to every breast: "Be still, be still, thou, too, shalt rest!"
 "Be still," etc.

Edite, Bibite.

German Students' Song.



- Here rules the rosy god:
 Exalt old Baechus to his throne,
 And, drawing round the bowl,
 Serve him alone.
 - Edite, bibite, etc.

Enjoy, while powers remain,
 Life's pleasures in their prime;
 Old age brings not again
 Youth's golden time.
 Edite, bibite, etc.

This is one of the most popular songs of the many possessed by the students of Germany, and dates from the middle of last century. The students' song is quite an institution in Germany, and there are many fat little editions of those popular songs, generally distinguished by projecting bosses on the covers to preserve the books from contact with the beer stained tables. The Scottish Students' Song Book, from which this specimen is taken, is one of the best collections on German lines ever prepared.

Wendish Song.

"The tempest rages."



The Wends are a race of Slavonic origin, closely allied to the Servians, and are scattered largely over central Europe, chiefly in Austria, Germany, and Russia. A collection of their music, some of which is very interesting and characteristic, was published by Herren Haupt and Schmaler as *Volkslieder der Wenden in der Ober-und-Nieder-Lausitz aus dem Volksmunde aufgezeichnet*. Grimma, 1841, two vols. Lausitz, where most of these melodies were collected, is partly in Saxony and partly in Prussia.

Wendish Dance.



Ländler.

German Country Dance.



The Ländler is a country dance which originated in Germany or the Germanic districts of Austria. It is also common in Bohemia. The dance is an old one, but there is no definite information on record as to its first appearance. The name probably means country dance, though some writers claim that it was derived from the district of Landel in the valley of the River Enns in Austria.

Grossvater Tanz.



This dance is usually performed by the children forming a circle round the grandparents or old people of the party, and after singing the slow introductory movement, proceeding to the lively dance which follows. The words roughly translated are:—

[&]quot;And as the grandfather the grandmother took,

Then was the grandfather a bridegroom."

The Swiss Mountaineer.

"Fain would I see other places."

Swiss Folk=Song.



Heart, my heart, oh! why so sad,
 While in foreign lands I roam?
 Here I see no mountains snow-clad,
 Such as soar in my Swiss home.

The national song of the Swiss is sung to the same tune as the British "God save the Queen," and as this is already given as the second song in this book, it is not necessary to repeat it.

Ranz de Vaches du Siebenthal.

Swiss Cattle Call.



The "Ranz de Vaches," cattle calls, or shepherds' songs of the Swiss, by whatever name they may be called, are represented by quite a large collection of melodies. They are usually played upon the long alpenhorn, and have a very fine effect among the mountains when properly performed. No tourist deems his pilgrimage to Switzerland complete without hearing the "ranz de vaches" played during his journey. The collection which gives the most authentic specimen of Swiss music is Sammlung von Schweizer-Kühreihen und Volksliedern, Bern, 1818, a volume of "ranz de vaches" and songs in German and French. There is also a later edition of 1826. There are several versions of the specimen we have chosen.

Swiss Dance.



Swiss Wedding Dance.

1826.



Songs and Dances

OF

GREECE, TURKEY, AND THE BALKAN STATES.

GREECE.
TURKEY.
BULGARIA.
ROUMANIA.
SERVIA.

"COLD is the heart, fair Greece! that looks on thee,
Nor feels as lovers o'er the dust they loved;
Dull is the eye that will not weep to see
Thy walls defaced, thy mouldering shrines removed."

-Byron.

Greek National Song.

"Sons of Greece, rouse ye up!"



This spirited war song dates from a period antecedent to the war of independence, and arose out of the conflicts which raged between the Greeks and the Turks. Byron wrote a translation of the song in 1810 which begins—

"Sons of Greece, arise!

The glorious hour's gone forth,"

but unfortunately it does not suit the rhythm of the tune.



Pythian Ode.

Ancient Greek Belody.



We have used Crotch's version of this ancient Greek melody as given in his Specimens (c. 1805), but other renderings will be found in Naumann's History of Music (p. 140), English edition, or in Westphal's Die Musik des Griechischen Alterthumes, Leipzig (1833). In nearly every musical history this fine melody is attributed to Pindar, and most classical writers and critics give him a high place as a musician as well as a poet.

The Comforter.

"Low her voice is, soft and kind."

Modern Greek Song.



2. From her lips but words of truth Fall, like manna from above; All the innocence of youth, All the strength of perfect love. Ne'er a thought unkind, unjust, Bring the rose-tints to her cheeks; Still she bids us hope and trust, Angels listen when she speaks.

Greek Dance.



Turkish War Song.

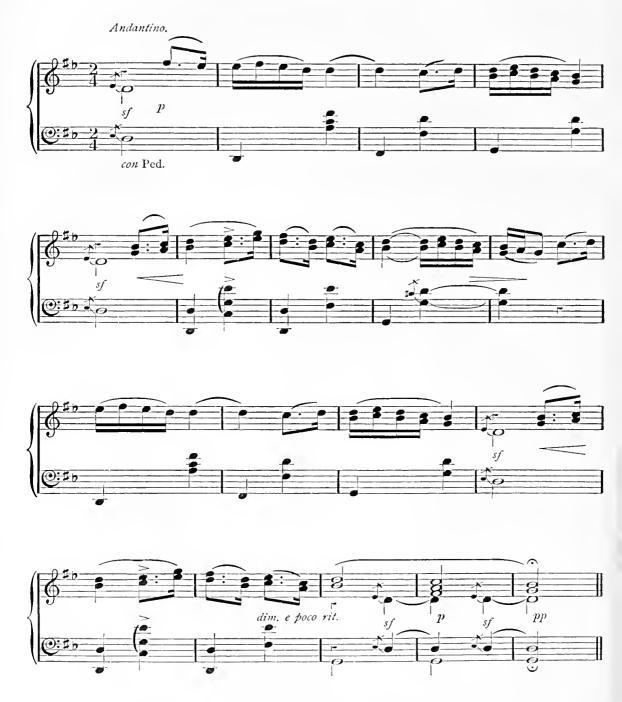
"Come to the plain and meet the Frankish host."



2. March on the Giour, and crush his boastful threat; March to the song, with your cymbals clashing fast; Thrust him with sword, for no mercy we give! Death, Christian dogs! is your pay for the past! Oh! come and fight, that Moslem Turkey may live!

The Turkish national song changes with each succeeding Sultan, and as a matter of fact, most of the so-called Turkish music is of French and German origin. Much of the reputed Turkish music introduced into works like Beethoven's "Ruins of Athens," etc., has nothing of an eastern character about it save the name.

Turkish Dance.



This dance should be played as if in the key of G, the E to be flat throughout. It is frequently necessary in Turkish and Oriental music with very irregular scales, to qualify the key-signature as shove, in order to dispense with frequent accidentals.

Bulgarian Song.

"Fare thee well, old world."



2. When I count my cups hilarious, And the rosy lips I've kissed, And my robber deeds so various Not so much of worth I've missed! Sweet or sour, man has his hour: Mine strikes!—Need I timid cower? 'Tis but death.

Wallachian Lullaby.

"Hush, hush, Baby."



Wallachian Dance.

Tune-Roumanian Dance. Allegro moderato. f con energia. poco a poco crescendo. mf

National Song of Servia.

"Rise O Servians!"



The Servian national song "Ustay! Ustay! Serbine!" or "Rise, Rise, Servians!" is of unknown authorship, but came into prominence in 1848, when the Servians fought against the Magyars (Hungarians). Since then it has been played by all the military bands in Servia as a national march, and when well performed has a very stirring effect upon a Servian audience. The Servians have a very fine body of folk music, but our limits will not allow us to give more specimens.



National Song of Montenegro.



Songs and Dances of Italy.

"ITALIA, O Italia! hapless thou,
Who didst the fatal gift of beauty gain,
A dowry fraught with never-ending pain,
A seal of sorrow stamped upon thy brow:
O, were thy bravery more, or less thy charms!
Then should thy foes, they whom thy lovelines.
Now lures afar to conquer and possess,
Adore thy beauty less or dread thine arms!"

Royal March of Italy.





Italian National Tune.



In the absence of an accepted Italian national tune, apart from the various royal and other marches which pass current as such, we have adopted this specimen because it is identified with a stirring crisis in the history of Italy. When the Anstrians invaded Italy to assert their supremacy in 1858 this tune had become very popular in North Italy, where it was originally introduced as a ballet song. Hearing it so frequently, the Austrian bands during their advance into Italy, took it up and played it in derision of the military efforts of the Italians. When the tables were turned on the Austrians, and the Italians, with the aid of their French allies, had become the conquerors, it was to this tune, "Daghela avanti nn passo" (Move a Step Onward), that the Austrians were driven out of Italy. This tune is often played by military bands in Germany and France.

Neapolitan Song.

"Go then-'tis vain to hover."



War Hymn of Garibaldi.

Italian Patriotic Hymn of 1859.





2. Your homes by the banks of the Danube are builded,
But ours by the sun of Italia are gilded!
Your eamps they despoil us, our bread ye are stealing!
Our children appealing shall not eall in vain!
The seas and the Alps are our country's confines,
With the charict of fire we'll cross th'Appenines,
And the traces of conquest for ever destroying,
Our banner deploying we'll raise once again.
Away from Italia! Away from Italia!
Away from Italia! Now, stranger, away!

Italian Hurdy-Gurdy Tune.



Sardinian National Tune.



One of the Italian patriotic tunes called forth and used by the people during the wars of independence in 1857 and following years,

Venetian Song.

"Oh, come to me when daylight sets."



This well-known tune dates from the end of last century. It was adapted by Moore to the words above given in his National Airs published in 1818.

Sicilian Song.

"Bright is the sun on the ocean."



Tarantella.

Italian Dance.



Popular tradition has associated the Tarantella with a form of mania caused by the bite of the Tarantula spider of South Italy, which was said to produce convulsive movements similar to those imitated in the dance. On the other hand, it has been asserted that the Tarantella was invented as a certain method of curing the bite. In this connection, an interesting communication appeared in the Gentlemen's Magazine for September, 1753, written by Stephen Storace, the elder, in which he relates his efforts to cure a poor Italian who was suffering from the bite of a tarantula, by playing a tarantella in twelve-eight time. The tune performed on this occasion is published in the same number of the magazine, and also appears in Tan'sur's Elements of Music, 1772. Storace expresses his belief in the therapeutic value of the dance, and in this respect differs from most modern authorities. The dance is stated to have originated in Naples, but it seems more likely to be a South Italian dance from the district of Apulia on the Gulf of Taranto. From this name were no doubt derived the titles of both spider and dance. The early examples of the Tarantella which have been preserved, have little resemblance to these of modern days, either in time or style. Formerly it was most frequently written in common time, but in more modern examples it appears in three-eight, six-eight, and twelve-eight time. The specimen given above is comparatively old. The dance is usually performed by two persons, and its graceful movements are frequently accented by the clash of cymbals or a tambourine held by the performers.



The Gondola.

"Quiet is the bright night."

Venetian Barcarolle.



- Sails are outspread, the soft wind gently sighs,
 The wavelets lap soft as to the breeze they rise.
 Oh, hasten, I pray thee, thy fan do not bring,
 A zephyr shall cool thee, while sweetly you sing.
- 3. Then let us away o'er waters so wide, With nothing but moonlight and love as a guide. The rippling soft light which glides past at the side Is all that we want while we float on the tide.

EUROPE.

Songs and Dances of the Netherlands.

HOLLAND.
BELGIUM.

"RECEIVE not with disdain this product from my hand,
O mart of all the world! O flower of Netherland!
Fair Holland! let this live, though I may not, with thee,
My bosom's queen! I show e'en now how fervently
I've loved thee through all change,—thy good and evil days,—
And love, and still will love, till life itself decays."

-HUGO DE GROOT.

For King and Fatherland.

"Oh, ye within whose burning veins."

Dutch Hational Song.



The national hymn of Helland, which came into prominence during the political troubles with Eelgium in 1830.

William of Nassau.

Flemisb Historical Ballad of 1568.



Dutch War Song.

"Bergen, thou sturdy and bravest of towns."



This historical ballad refers to the Spanish wars with the Netherlands, and the investment of Bergen-op-Zoom, and is a genuine old war song dating from about 1622.



Matelot.

Dutch Sea Dance or Hornpipe.



The dances of the Dutch sailors, called matelots, are very similar in character to the English hornpipe, of which we give an example earlier in the book.

Rosa.

"Rosa, we'll go dancing."

Flemisb Folk=Song.



A Flemish singing dance, very similar in general style to many of the singing games played by children in Britain. It appears in various collections of Flemish music, and is doubtless comparatively old.

La Brabançonne.

"Who'd believe this arbitrary deed?"

Mational Song of Belgium, 1830.



When the struggle was raging between Belgium and Holland in 1830, the former desiring self-government and freedom from the yoke of the Dutch, this song was published at Brussels and received with immense popular enthusiasm. It immediately became the war-song of the Belgian party, and has since remained the national song of the independent state. The song was issued as "La Nouvelle Brabançonne" in 1830, words by Jenneval, music by Campenhout, and was dedicated to the defenders of Brussels, at that time threatened by a Dutch army of invasion.









- 2. In our wrath, have we Belgians been Too lax in urging our just cause, Which a father-king should have seen, Was but asking him for just laws. Yet he, to utter madness run, With eannon pointed by his son, Drenches with blood the Orange red Under the tree of liberty!
 Under the tree of liberty!
 Under the tree of liberty!
- 3. Men of Brabant, ye nation brave,
 Who flinch not in the hottest fights!
 With cannon-shot your country save,
 And make Batavia grant your rights.
 O'er Brussels, at Archangel's 1 feet,
 Our banners proud for ever meet,
 The haughty Orange to defeat
 Under the tree of liberty!
 Under the tree of liberty!
 Under the tree of liberty!

Flemish Dance.



EUROPE.

Songs and Dances of Russia and Poland.

"POLAND is not lost for ever
While our lives remain,
What the foe by force did sever,
Force shall soon regain!
March! march! Dombrowski!"

Russian National Hymn.

"God the All-terrible."



- God the All-merciful, earth hath fersaken
 Thy holy ways, and hath slighted Thy word;
 Let net Thy wrath in its terror awaken,
 Give to us peace in our time, O Lord.
- God the Omnipetent, Mighty Avenger,
 Watching invisible, judging unheard;
 Save us in merey, and save us in danger,
 Give to us peace in our time, O Lord.

The Russian national hymn was specially composed by General Lvoff in 1830, to the order of the Emperer Nicholas I. Lvoff was a violinist and composed operas, instrumental music and songs.

Forsaken.

"Nightingale, O nightingale."



Russian Harvest Hymn.

"Fields are rich with golden grain."



Ukranian Song.

East Russian Folk Song.



- And two fair barks in gayest pride,
 All on the swelling current ply,
 And o'er the rippling surface glide,
 With many a streamer waving high.
- 3. And as they urge the gliding prow, To every measur'd stroke they sing And Peter forms each ardent vow, Great Peter! Russia's Lord and King!

Minka.

"From the Volga was he riding."

Cossack Love Song.



- "Thou art playful as a kitten,
 Knowing when a heart you've smitten;
 I have been by yon sore bitten,
 Wieked little Minka.
 Minka, Minka, go not from me,
 Do not in the forest hide thee,
 Come and tell me if you love me,
 Pretty little Minka.
- 4. "Wolves are through the forest swarming, See! they come in packs alarming! I will save thee from all harming If you'll come, my Minka. Minka, Minka, now I've got thee, Why did you so much provoke me? Wolves won't come, but I'd devour thee, Pretty little Minka."

Finland's Forest.

"Days in the wood."

Finnish Folk-Song.



The Finus, who are by race closely allied to the Magyars or Hungarians, have maintained their national customs, literature, and music, in spite of the best efforts of Russia to suppress them. The Finnish "runo" or song is the characteristic form in their folk-music, and of these they possess many fine and quaint specimens.

Lapland Song.

"Beneath the sky there does not blow."



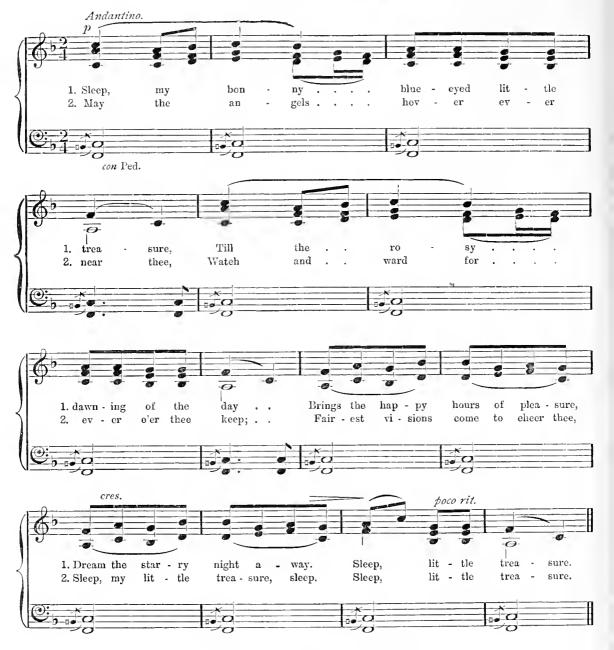
Lapland National Dance.



Lullaby.

"Sleep, my bonny blue-cyed little treasure."

Lithuanian Folk=Song or Dance.



- Sleep, my bonny blue-eyed little treasure,
 With your brightly laughing eyes of blue;
 And your sunny silken tresses,
 With your heart so kind and true.
 Sleep, little treasure.
- 4. 'Mid the visions of your peaceful slumber, Floating round you, ever bright and free; Let me be among your number, Don't forget to dream of me. Sleep, little treasure.

Russian Dance.



Cossack Dance.



This dance was first published early in the present century, but is probably much older. The Cossack dances, like those of their near neighbours, the Tartars, are marked by a good deal of hand-elapping and foot-stamping. Many of these semi-barbarous dances begin slow, and gradually increase in speed, often ending in a dizzy whirl of great rapidity.

National Song of Poland.

"Poland is not lost for ever."



- We shall cross our rivers glorious, Vistula and Varta;
 We have learnt to fight victorious Under Buonaparte!
 March! march! etc.
- As of old, through Swedish legions, Dashed the brave Czarneki, We shall now from Southern regions Rush to succour thee! March! march! etc.

The Poles who served with the French and took part in Napoleon's wars in 1811-12 were led by General Dombrowski, and this patriotic song dates from about that period. The tune is often called "Dombrowski's March," and is very stirring and martial when properly performed. The translation is by Mr. S. de Jastrzebski.

Polish Patriotic Hymn.

"'Mid fire and dense smoke."



This song originated during the Polish revolution of 1863, and is one of the most impressive, yet simple, of the national songs of the country. The tune, constructed from a descending scale of little elaboration, is one of the finest national hymns in existence, and is probably much older than the verses to which it has been adapted. We are indebted to Mr. S. de Jastrzebski for this translated version of the words,

Polish Song.

"Jacob, drink!"



[&]quot;Pije kuba" is a very popular and characteristic Polish song. It dates from last century, and satirises the craze which then existed in Poland, as elsewhere, for apeing French fashions. The words "lupu tsupu" are sounds imitative of blows. The tune is old and is a favourite over all parts of Poland. We are indebted to Mr. S. de Jastrzebski for the song, which he versified from a literal prose translation supplied by Mr. M. H. Dziewicki.

Kosciusko Polonaise.

Polisb Dance of 1800.



The Polonaise is a stately dance which was originally introduced in the 16th century at the receptions of the Court of Poland. It was at first a kind of grand march, or processional dance, but has undergone so many changes that the concert Polonaise evolved by Chopin and others has hardly any resemblance to the original dance. The specimen we give dates from last century.

D.C. from & to FINE, then to TRIO.











Mazurka.

Polisb Dance.



This Polish national dance dates from the 16th century, and originated in the songs which used to accompany dancing, not only in Poland. But elsewhere. This dance is said to derive its name from Masovia in Poland. Though well known on the Continent, the Mazurka did not obtain a footing in England till about 1845. The didea of Chopin, as wrought out in his classical compositions, have changed the form of the concert Mazurka entirely, and it is now a very different class of composition compared with the original dance.

Songs and Dances of Scandinavia.

DENMARK. ICELAND. NORWAY. SWEDEN.

"O'ER Norway's crags, o'er Denmark's valleys,
Heroic tombs profusely rise,
Memorials of the love that rallies
Nations round kings, and knits their ties!
Sweet is the bond of filial duty,
Sweet is the grasp of friendly hand,
Sweet is the kiss of opening beauty,
But sweeter still our native land!"

-T. Tharup.

King Christian.

"King Christian stood by lofty mast."

Mational Song of Denmark.



This national song, which is in praise of various Danish heroes, was first published in Evald's lyrical drama entitled, "Fishermen), produced at Copenhagen about 1775, for which Hartmann, a German, wrote the music. It became very popular, and was soon accepted as the national naval song of Denmark.

Danish Patriotic Song of 1820.

"There is a lovely land."



A modern Danish national song, frequently used instead of "King Christian." We are indebted to Messrs. Steenberg and Österberg for the literal translation, from which the above paraphrase was made.

In Viking twilight, long past.

Danish Love Song.

"The bright red sun in ocean slept."



- 3. Ere chased the morn the night-cloud pale, He sought the deer in distant dale:
 - "Expect me where the moon shines bright on yonder mossy vale."
- 4. "Return, return, my Harold, dear! This wedded bosom pants with fear: Oh, come! and hear the rocks reply to Gunild's joyous cheer."
- 5. Then horns and hounds eame pealing wide.
 "Tis he! 'tis he!' fair Gunild eried:
 And rocks and mountains round about to her sweet voice replied.

Marstig's Daughter.

"Oh, rede me, dear mother."

Danish Ballad.



- 3. The merman he stept o'er one deas, And he has steppit over three:
 - "O maiden, pledge me faith and troth!
 O Marstig's daughter, go with me!"
- 4. And she reached out her lily hand, And pledg'd it to the knight so free: "I give my faith and troth, Sir Knight; That willingly I'll go with thee!"
- And when they came to the white sand,
 To shore the small hoats turning came;
 And when they came to deep water,
 The maiden sank in the sea faem.
- 6. The shriek she shriek'd among the waves, Was heard far up upon the land: "I trow, good ladies, one and all, They dance with no such odd man."

In Denmark the very old songs are called "giant" songs to distinguish them from the more modern lieder, of which Denmark has a large number. This ballad, which is adapted from Jamieson's Popular Heroic and Romantic Ballads, 1814, is a good specimen of the giant song, and is thoroughly characteristic of the mingled wildness and sadness of the Scandinavian ballad. To those who may be unable to read the story in Jamieson's somewhat "Runic" rendering, it will be sufficient to state that it relates the metamorphoses of a merman by his witch-mother into a knight, his appearance in church, courting and winning of Marstig's daughter, and their final disappearance into the sea.

¹ Sonsy rede: good or agreeable counsel.

Danish Reel.



Reels are common to both Denmark and Scotland, as we have already pointed out under the "Scots Reel." This Danish specimen bears a somewhat remarkable resemblance to the Scots one entitled, "The Deil among the Tailors," but which is the genuine original we must leave antiquaries to decide.

Icelandic Folk-Song.



Iceland, being a part of the Danish kingdom, is naturally placed in the Scandinavian section. The Icelandic songs and sagas are all characterised by the melancholy which appears in most of the old Scandinavian music. The Icelandic tunes are comparatively few in number, most of them heing collected in Berggreen's monumental Danske Folke-Songe og Melodier, Copenhagen, 1860, vol. i.

National Song of Norway.

"Children of Norway."



Norwegian National Song.

"Yes, we love this country."



Who led Norway thro' the dark and sav'dherin dire strait; Deeds of fathers, tears of mothers, aid us thro' the night, Help us, Lord, and with Thy blessing save dear Norway's right.

Help us, Lord, and with Thy blessing, blessing, save dear Norway's right.

1. Norsemen great and small, be thankful unto God the great, | 5. Yes, we love this country as it stands above the sea, Pine-erown'd, weather-beaten, with its thousand homes so free!

Yes, we love our rugged country, fathers, mothers, too, While of Saga night we're thinking, with its dreams of you, While of Saga night we're thinking, thinking, with its dreams of you.

The united kingdoms of Norway and Sweden have at least four national anthems, one each for the king, and one each for the people. The royal national song of Sweden, which is sung to the tune of "God save the Queen," is not repeated, as we have already given the melody, and we have selected the two best known Norwegian national songs to represent that country.

Norwegian Dance.

(Halling.)



The characteristic dance of the Norwegians is the Halling, so called from Hallingdal, its place of origin. These dances are very plentiful and comprise some which are quite melancholy as well as those which are brisk and sprightly.



Norwegian Goat-herd's Call.



This simple little folk-song is practically a musical reproduction of a Norwegian goat-herd calling to his flocks by their names—Rosa, Dokka, etc. We have not attempted to translate it, but have given it as it stands in most collections of Scandinavian music.

Karl John.

"Karl John, our great king."

Mational Song of Sweden.



This song was written in praise of Charles John XIV. of Sweden, otherwise Jean Baptiste Jules Bernadotte (1764-1844), one of Napoleon's leading generals, and a prince whose administrative ability placed Sweden in a position of prosperity it had never before occupied. He was immensely popular during his reign. The tune was composed by Du Puy, a Swiss musician who settled in Stockholm, like many other Swiss artists who followed the fortunes of the Bernadottes.

The Mournful One.

"A very little child was I."

Swedish Folk=Song.







- 2. I put my trust in a loved one, gave him my heart to keep; But first he loved, and then grew cold, and I was left to weep. Must I not mourn, poor lone one?
- 3. You little bird perch'd on that rose, sings for the love she's lost, And ev'ry living being mourns whate'er they miss the most. Must I not mourn, poor lorn one?

At one time the popular melodies of Sweden were better known in Britain, and generally throughout Europe and America, than they are at present, in the absence of a Jenny Lind to sing them with sympathy and knowledge of their powers. There are many small collections of Swedish songs, "as sung by Jenny Lind," in existence, but comparatively few of the single songs remain, save as a memory in the minds of old concert goers.

The Dove's Song.

"A dove sits on a lily bough."

Swedisb Folk-Song.



- She sings a low and plaintive song,
 Mourning a maid, oneo fair and gay,
 Now long dead and gone—
 Her complaint melts far away.
- 3. Why should the young die, fresh and fair, When summer-time is shining gay? Complaints flung in air Reach the heavens, far away.
- Flow'rs weep and droop their pretty heads, Cold shines the sun with pallid ray
 On her complaining, Her griefs reach heav'n, far away.

Swedish Polska.

Mational Dance.



Sword dances and Polskas are the principal dances of the Swedes. The Polska, although suggesting Poland by its name, has no connection with that country. These dances exist in large numbers, and some of them are fitted with words. The specimen given above is one of the most popular, and its name, "Neckens," means water sprites, the "Neck" being a Scandinavian water fairy.

EUROPE.

Songs and Dances of Spain and Portugal.

Spanish National Song.

"How wretched is the anguish."



The Spanish Gipsy.

"I dance the bright bolero."

Spanish Segudilla Bolero.



The Lover's Prayer.

"O sue not thou for fortune's dower."

Basque Song.



The people of the Basque Provinces in the north of Spain have a very considerable language, literature, and music of their own. Conspicuous among their music is the extraordinary number of dauces, Zorzicos, Edates, and Pordons, which form quite an interesting group. The song above given is doubtless derived from one of these dauces. The French Basques, who inhabit the South-Western corner of France, have also various dances and songs of much interest.

Fandango.

Spanish Bance, 1650.



The Fandango is the oldest Spanish dance form, and is said to be of great antiquity, some writers even tracing it back to ancient Roman times. The word means "go and dance," and in Spain, which shares with France the distinction of having originated many dance-forms, it is danced by high and low with as much devotion as if it were a religious rite.

La Guarracha.

Spanish Dance.



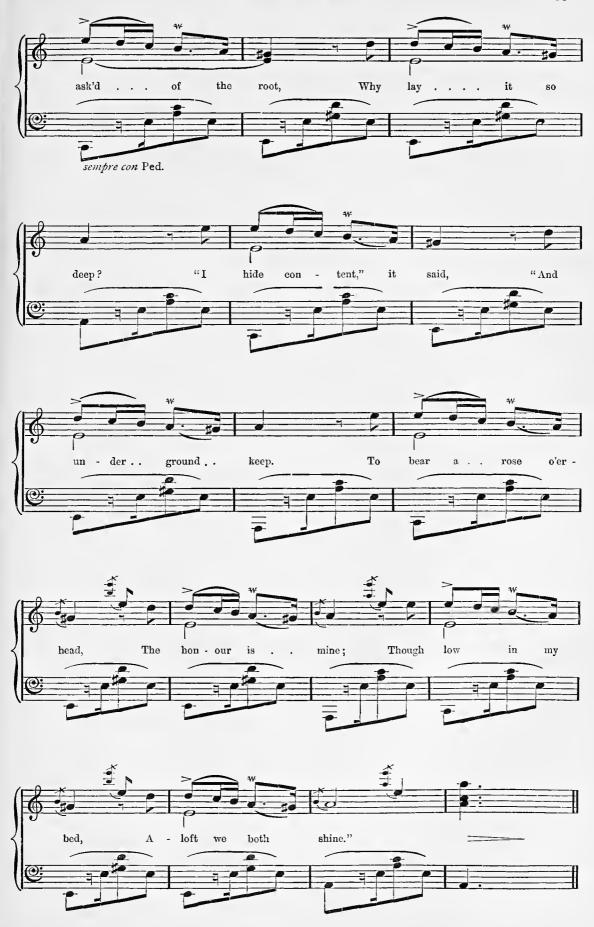
National March of Portugal.



Portuguese Song.

"The rose in the air."





Portuguese Dance.



AMERICA.

Songs of the United States and Mexico.

Hail, Columbia!

"Hail, Columbia! happy land!"

Hational Song of the United States, 1798.



When the United States was about to declare war with France in the summer of 1798, and was likewise on the verge of a similar declaration against Britain, the song "Hail, Columbia!" was written by the Hon. Joseph Hopkinson for a singer in one of the theatres in Philadelphia named Fox. Congress was sitting in Philadelphia at the time, and naturally a song so apt was certain to be enthusiastically received. For a long time it remained the chief patriotic song of the United States, but is not now regarded as such, the "Star-Spangled Banner" and "America" being generally preferred by the Americans themselves. In Europe, however, "Hail, Columbia!" is still accepted as the American national hymn, no doubt because, though bombastic, and weak as poetry, it is a more general expression of American aspirations than any of the others. It was first published as "The Favorite New Federal Song, adapted to the President's March," The tune to which it was set was entitled "The President's March," and is generally attributed to a German musician of Philadelphia named Roth or Phylo, who composed it in 1789. Its resemblance to several hymn tunes and carols, together with other doubts as to its origin, render its claims to be an original composition rather doubtful.



- 2. Immortal patriots, rise once more! Defend your rights, defend your shore! Let no rude foe, with impious band, Let no rude foe, with impious hand, Invade the shrine where sacred lies, Of toil and blood the well-carned prize. While off'ring peace sincere and just, In heav'n we place a manly trust, That truth and justice shall prevail, And every scheme of bondage fail.
- 3. See the chief 1 who now commands, Still to serve his country stands, The rock on which the storm will beat, The rock on which the storm will beat, But arm'd in virtue firm and true, His hopes are fix'd on heav'n and you. When hope was sinking in dismay, When gloom obscur'd Columbia's day, His steady mind, from changes free, Resolv'd on death or liberty.

¹ President John Adams.

The Star-Spangled Banner.

"O say, can you see by the dawn's early light?"

Patriotic Song of the United States, 1814.



The naval war between Britain and the United States in 1812-1814 was the occasion which gave birth to the "Star-Spangled Banner." It was written by Francis Scott Key, a young lawyer of Baltimore, in September, 1814, while on a visit to the British fleet, then assembled in Chesapeake Bay for the purpose of reducing Fort M'Henry. Key had boarded the British flagship with the object of obtaining the release of a civilian friend who had been made a prisoner, and while detained there, he witnessed the bombardment of the fort, and the triumphant survival of the American flag and garrison afterwards. This incident called forth the song which, it is stated, Key wrote under the inspiration of the moment in the midst of the fight.

Like nearly all the other American patrictic sengs, "The Star-Spangled Banner" owes its tune to a foreign source. It is set to a convival glee, dating from 1770-1775, entitled "To Anacreon, in heaven," words by Ralph Tomlinson, music by John Stafford Smith, an English composer. The "Star-Spangled Banner" is probably the most generally known and esteemed American patrictic song, apart from the Civil War Songs and "My Country, 'tis of Thee," which is referred to in the note attached to "God save the Queen."



3. And where is that hard who so vauntingly swore

That the havoc of war and the hattle's confusion,

A home and a country should leave us no more?

Their blood has washed out their foul footsteps' polNo refuge could save the hireling and slave [lution.

From the terror of flight or the gloom of the grave;

And the star-spaugled banner in triumph doth wave

O'er the land of the free and the home of the brave.

4. O! thus he it ever when freemen shall stand

Between their loved homes and the war's desolation, Blest with viet'ry and peace may the heaven-rescued land

Praise the Power that hath made and preserved us ana-Then conquer we must when our cause it is just, [tion. And this be our motto: "In God is our trust!" And the star-spangled banner in triumph shall wave O'er the land of the free and the home of the brave!

The Battle Hymn of the Republic.

"Mine eyes have seen the glory."

United States Civil War Song, 1861.



The songs which grew out of the great civil war in the United States were enormous in number, and were contributed to the general stock by both Federals and Confederates. One of the most popular songs at the outbreak of the war was "John Brown's body lies a mould'ring in the grave," set to a hymn-tune which cannot be satisfactorily traced, and this was sung by the Northern soldiers as a marching tune. The words were not particularly dignified, and various attempts were made to preserve the tune by providing verses of more value and literary interest, but none of them were successful, till Mrs. Howe, in a moment of inspiration, wrote the "Eattle Hymn."



- 2. I have seen Him in the watch-fires of a hundred circling camps; They have builded Him an altar in the evening dews and damps; I can read His righteons sentence by the dim and flaring lamps; His day is marching on! Glory, glory, etc.
- 3. I have read a fiery gospel, writ in burnished rows of steel—
 "As ye deal with my contemners, so with you my grace shall deal;
 Let the hero, born of woman, crush the serpent with his heel,
 Since God is marching on!"
 Glory, glory, etc.
- 4. He has sounded forth the trumpet that shall never call retreat, He is sifting out the hearts of men before His judgment-seat; Oh, be swift, my soul, to answer Him! be jubilant, my feet! Our God is marching on! Glory, glory, etc.
- 5. In the beauty of the lilies Christ was born across the sea, With a glory in His bosom that transfigures you and me; As He died to make men holy, let us die to make men free, While God is marching on! Glory, glory, etc.

Yankee Doodle.

"Father and I went down to camp."

American Colonial Song, 1755.



- And every time they shoot it off,
 It takes a horn of powder;
 And makes a noise like father's gun,
 Only a 'nation louder.
 Yankee Doodle, etc.
- 6. I see another snarl of men.
 A-digging graves, they told me;
 So 'tarnal long, so 'tarnal deep,
 They 'tended they should hold mo.
 Yankee Doodle, etc.
- 7. It seared me, so I hooked it off,
 Nor stopped, as I remember;
 Nor turned about till I got home,
 Loeked up in mother's chamber.
 Yankee Doodle, etc.

There is as much mystery, conjecture, tradition, and history gathered about this song as would serve for the anthology of a whole nation! The only definite facts about it are these:—It was written to ridicule the American Colonial Militia which were raised to assist the British against the French, any time between 1755 and 1755, and it is set to an old English dancing tune of unknown origin. The tune has been claimed as Dutch, German, Spanish, Hungarian, or what not, but its first appearance in print was in Aird's Selection of Scotch English, Irish, and Foreiga Airs, Glasgow (c. 1782). It also appeared in Colonan's opera. "Two to One" 1784, and is stated by Dr. Rimbault to have been printed in Walsh's Dances as "Fisher's Jig" in 1750; but Mr. Frank Kidson of Leeds, the latest enquirer, finds that the tune does not occur there, and that Dr. Rimbault was mistaken in the statement he made.

Plantation Hymn.

"I'm troubled in mind."

American Megro Bymn.



- When ladened with trouble and burdened with grief,
 To Jesus in secret I'll go for relief.
 I'm troubled, etc.
- In dark days of bondage to Jesus I prayed
 To help me to bear it, and Hc gave mc His aid.
 I'm troubled, etc.

This very fine tune was taken down from the singing of a Negro slave in Tennessee before the civil war, and has appeared in various collections of Plantation Songs. The Negro songs of the United States are one of the problems of the musical antiquary. Why the African races, with little talent for melodic forms, should, when transplanted to America, develop into musicians and singers of much ability is difficult to understand, unless it is assumed that the highly imitative faculty inherent in most Africans is in this case responsible for the remarkable results. No doubt many of the remarkably fine Plantation Songs and Hymns are Negro reminiscences, or variations, or adaptations of European tunes heard in the homes of their masters. On no other theory is it possible to account for the melodies current among the Negroes of the Southern United States. The example above given has a very pronounced Scottish character, and in no way resembles the native African tunes we have given elsewhere.

The Old Folks at Home.

"'Way down upon the Swanee River."

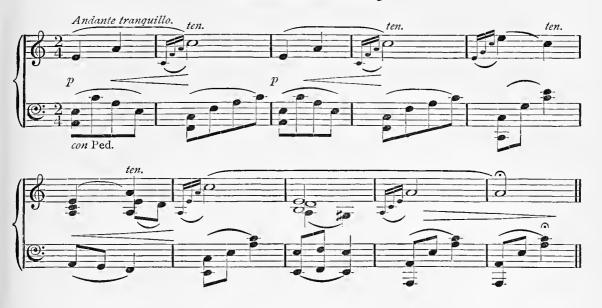
Imitation Hegro Plantation Song.



The Civil War in the United States was largely responsible for an enormous output of imitation Plantation Songs, and also gave birth to Christy Minstrels, Jubilee Singers, and similar combinations, which have introduced to public notice hundreds of songs supposed to represent every side of the Negro or Slave population of the United States. Chief among the composers of this class of music, if not the actual pioneer, was Stephen Collins Foster, a native of Pittsburg in Pennsylvania, whose "coon" songs have been circulated in countless thousands all over the world. He composed both words and music, and the specimen we have printed represents the high-water mark of such songs, besides being the production of a genuine American.

North American Indian Airs.

Cherokee Cradle Song.



Dakota Indian Scalp Dance.



A considerable number of examples of the music of the North American Indians has been collected, and some of it is exceedingly interesting. A useful little book containing 43 tunes was published in 1882 by T. Baker as Die Musik Nordamerikanischen Wilden, Leipzig (1882). Other specimens are preserved in works of travel, and by the Smithsonian Institution of Washington, U.S.

Mexican Song.

"Is there a heart which saucy love?"



AMERICA

Songs and Airs of Canada.

The Maple Leaf for ever.

"In days of yore, from Britain's shore."

Mational Song of Canada.



 $This song, by \ Alexander \ Muir, \ was \ first \ published \ in \ 1871, \ and \ was \ soou \ arterwards \ adopted \ as \ the \ national \ tune \ of \ Canada.$

(By permission of The Nordheimer Piano and Music Co., Limited, Toronto.)



- 3. Our fair Dominion now extends
 From Cape Race to Nootka Sound;
 May peace for ever be our lot,
 And plenteous store abound;
 And may those ties of love be ours
 Which discord cannot sever,
 And flourish green o'er Freedom's home,
 The Maple Leaf for ever!
 The Maple Leaf, etc.
- 4. On merry England's far famed land May kind heaven sweetly smile; God bless old Scotland evermore, And Ireland's Emerald Isle Then swell the song, both loud and long, Till rocks and forest quiver, God save our Queen, and heaven bless The Maple Leaf for ever!
 The Maple Leaf, etc.

Vive la Canadienne.

French=Canadian Pational Song.



This is a somewhat modernized version of an old French-Canadian air, which is used as the national song of the French people of Canada. The words of the first verse are as follows:—

"Vive la Canadienne,
Vole, mon coeur, vole,
Vive la Canadienne,
Et ses jolis yeux doux,
Et ses jolis yeux doux, doux, doux,
Et ses jolis, yeux doux."

Paddling Song.

"Joy to thee, my brave canoe."

French-Canadian Voyageur's Song.



The voyageurs, or beatmen, and trappers of French descent, who navigate the great lakes and rivers of Canada, have a very fine and large body of songs, mostly used as accompaniments for rowing. Of these a collection was formed by Sir George Back, when, as Lieutenant Back, he accompanied one of Sir John Franklin's Arctic expeditions, and in 1823 they were published as Canadian Airs, . . . with symphonics and accompaniments, by Edward Knight, with English words by Soane and others.

French-Canadian Song.

"Here's good wind."

Voyageur's Rowing Song.



Canadian Indian Airs.

From Crotch's Specimens.

I.









The music of the present-day Canadian Indian is very different from what it was a hundred years ago, when a French gentleman noted down the specimens given above. As a matter of fact the Canadian Indian is himself gradually approaching extinction, and it is possible that the published specimens of his music will survive him.

Eskimo Song.

"Long I gaze across the snow."



AMERICA.

Songs and Dances of South America.

National Song of Bolivia.

"O Bolivians, the angel of Freedom."





Argentine Republic.

Pational Song.



Chilian Song.

"It was a dream."



National March of Brazil.





Song of Paraguay.



Peruvian Dance.



South American Indian Tunes.

X.—Tune of Chiquito Indians, Bolivia.



To what extent the music of the South American Indians has been modified by the Spanish and Portuguese settlers it is impossible to say, but the flowing character of many of the examples we have examined would seem to indicate that European influence accounts for some of the tunefulness of this music, which compares favourably with that of other savage nations.



EX.—Rowing Song of Brazilian Indians.



Song of Venezuela.



Songs and Dances of Africa.

EGYPT.
ALGERIA.
MOROCCO.
TUNIS.
WEST AFRICA.
MADAGASCAR.
SOUTH AFRICA.

The Khedival March.

Modern Egyptian Tune.



Egyptian March.



Egyptian Love Song.

"The wind is playing 'mongst the reeds."



Algerian Song.

"Remain, Love!"



North African Airs.



Moorish Song.

"Oh, Haidee!"



Moorish Instrumental Tune.



This is a specimen of the music played by Arab perfermers in the bazaars and cafés of Moorish and Hgyptian towns.

Tunisian Song.

"The sand is blowing."



West African Dances.

Asbanti and Fingo.



The original music of the African races is gradually being extinguished, and though much of it has been collected by various travellers and special students of the subject, like Captain Day, it is to be feared that, as Sir H. H. Johnston remarks in his work on British Central Africa, the vulgarities of the concertina and other European noise provokers are driving the native music and musical instruments of Africa fast from the field. Apart from this it is almost impossible to convey any adequate idea of what geunine African music is like in ordinary musical notation, because much depends upon the environment and the special excellencies of the musician. Transplanted African music is therefore absolutely meaningless in the majority of cases.

SOUTH AFRICAN SONGS.

Malagasy Song.

"Hark! how loud the storm blows."



- 2. Hear the surf so madly beating! How the sand drifts at the door! Sea hirds through the air are fleeting, As on tempest's wing they soar.
- Noises echo through the forest,
 Lightning flashes through the sky,
 Every living creature longeth
 Till the break of day is nigh.
- 4. Hark! how loud the storm blows over, Hark! how trees and rocks are torn, Gods of might around us hover Till the tempest sinks with morn.

The tunes of the Malagasy are generally much more melodious and singable than those of the tribes on the mainland of Africa in the south and equatorial regions. This may be partly owing to the Malay descent of the people of Madagascar.

Hottentot Song.

"The cattle from the kraal have strayed."



The music of the natives of South Africa—Zulus, Kafirs, Hottentets, etc., is gradually disappearing before the rapid advances of the white man, and little remains of the older tunes apart from what has been preserved in the books of travellers. Many of the Kaffir tunes are simply medifications of missionary hymns, or secular songs picked up from European settlers. The Hottentet tune given above has a considerable admixture of this hymn tune character, although it is taken from Crotch's Specimens published early this century. This is a melodious and finished tune compared to the following melody noted among the Kaffire of Natal:—



South African National Song.

"The sunny hills of Africa."



- 3. The country homes of Africa, where are their equals found?
 A welcome always greets the ear, and gladness reigns around;
 And as one cosily reclines upon the snew-white fleece,
 He feels a thrill of thankfulness, of gratitude, and peace.
- 4. Then should we not love Africa, and speak of her with pride, And hang to her and cling to her whatever may betide? And though we yield to other lands the palm for scenes of mirth, Our song shall be for Africa—the land that gave us birth!

Boer National Volkslied.

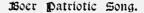
"Right nobly gave, voortrekkers brave."



This tune was composed by Miss Catherine F. van Rees, a Dutch composer, who was horn in Holland in 1831, and it was officially adopted as the national hymn of the South African Republic in 1875, at the instance of Mr. Burgers, the president of the Republic.

The Transvaal Flag.

"Once more o'er Transvaal hills and plains."





- Through many a fierce and angry storm
 Thou wert our light of day:
 And now that storm to calm gives place
 Together let us stay.
 Though Britons, Kaffirs, lions assailed,
 Thou couldst net be abased,
 And to their utmost grief and shame
 Thee higher up we've raised.
- For four long years with words se fine
 They talked our land away:
 We wished no British, good or bad,
 Alone we're bright and gay;
 But as the vexing Briton stayed,
 Our refuge lay in force;
 Of trouble we'd had quite enough,
 We had no other course.
- And God has helped us England's yoke
 From off our backs to pull;
 Once more, O joy, we're bright and free,
 Our flag waves beautiful.
 We've shed some of our noblest blood,
 But England have amazed;
 And as the Lord has made us free,
 So let His name be praised.
- Up then, thou dear four-celoured flag,
 Wave high o'er Transvaal's land:
 Woe to whoe'er would tear thee down
 With irreligious hand.
 Thou flag of freedom, wave aloft,
 The air is bright and clear;
 Our enemies are put to flight,
 More jeyeus days are near.

After the defeat of the British at Majuba Hill in 1881, this song was written, and became popular among the Boers. The war in South Africa of 1899-1900 brought it into prominence, and it was published in many English and American newspapers and magazines.

Songs and Dances of Asia and Oceania.

ARABIA.
ARMENIA.
PERSIA.
INDIA.
BURMA.
SIAM.
MALAYASIA.
CHINA.
JAPAN.
AUSTRALIA.
NEW ZEALAND.
POLYNESIA.

Mabrooka.

"My hopes are dreams of night."

Arabian Song.



Arabian Dance.



This dance, which is perhaps more African than Asiatic, has appeared in various collections of Arabian music, but is best known in its setting as part of Félicien David's *Le Desert*, a symphonic poem, produced in 1814, in which the composer introduced a number of Arabian tunes obtained by himself in the East. This interesting and highly original French work is now very seldom produced, at least in Britain, but its great merits as a glowing musical picture of Arabian life in the desert, entitle it to be kept more prominently before the public.

The Singer.

"A fairy tale is thy mouth."

Armenian Song.



Ferruh.

"Oh my Ferruh, so proud."

Persian Song.



Persian Song.

"Sweet maid, come, if thou wouldst charm."



Desolation.

'I could not speak with him."

Hindu Song.



Indian Serenade.

"O come, my love, with me to-night."



The Hindu Child.

"I go unto the fair."



East Indian Song.

"Our sorrow is pain."



This melody was first printed in *The Oriental Miscellany*, Calcutta (1789), by Wm. Hamilton Bird, and is characterized by Dr. Crotch as "perhaps, the finest of the East Indian tunes."

Hindu Song.

"Night doth on the river fall."



This old Indian air, which was obtained by Edward Jones (*Lyric Airs*) in 1804, bears such a resemblance to certain Scottish tunes that it might almost be taken for a genuine product of Scotland. The close resemblance between the music of the East and that of Scotland bas, however, been observed often before by musical writers, but no satisfactory explanation has been advanced to account for the similarity.

Burmese Air.



Malay Song.

"Painful is my heart."



Like many Hindu and other East Indian tunes, this melody from Java has a remarkable resemblance in general character to the style of Scotch music. It must be a very old air, though ne record of its origin is obtainable.

Malay Dance.



Songs of China, Japan, and Siam.

National Anthem of China.



Chinese Song.

"Sore is my heart with yearning."



The Moo-lee Flower.

"How lovely this sweet branch of flowers."

Chinese Folk=Song.



This song is stated by Sir John Barrow in his Travels in China (1804), to have been very popular while he remained in that country. It is one of the most melodious specimens of Chinese music which has reached Britain.

Chinese Dance.



National Hymn of Japan.

"May our Lord for ever reign."



The words of the Japanese National Hymn to the Emperor are as follows:-

"Kimi ga yo wa
Chiyo ni yachiyo ni
Sazare-ishi no
I wao to narite
Koke no musu made!"

and the version applied to the music is almost a literal translation.

Japanese March.



Japanese Processional Tune.



This tune is familiar to most visitors to Japanese ports as forming the accompaniment to a kind of Bacchanalian procession very often to be witnessed at nights. The tune "Chon Kino, Chon Kino" in the opera called *The Geisha* is based upon it, though considerably altered from the original.

Japanese Lullaby.



Siamese Song.

"Hail the sun's bright morning rays."



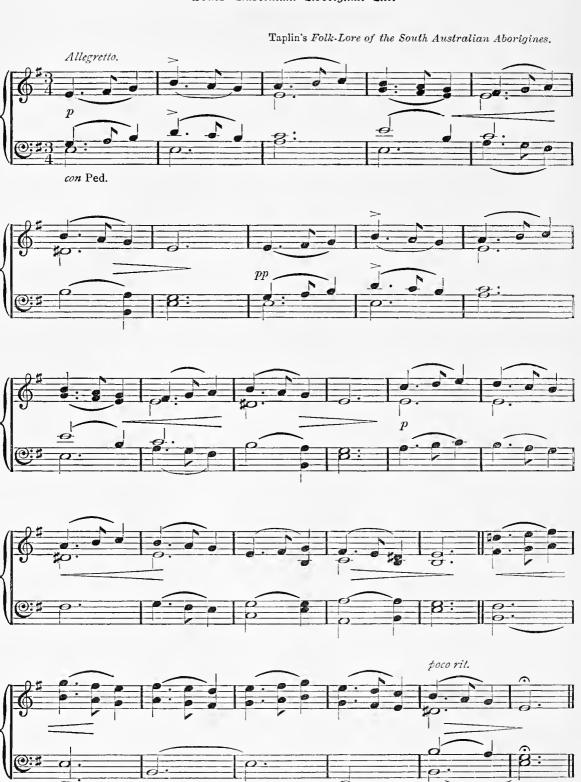
Australian Aboriginal Air.

From Nathan's Southern Euphrosyne (1846).



Narrinyeri Corrobbery.

South Australian Aboriginal Air.



New Zealand National Song.

"God girt her about with the surges."

Hon, WILLIAM P. REEVES.



- Her never the fever-mist shrouding,
 Nor drought of the desert may hlight,
 Nor pall of dun smoke overelouding
 Vast cities of clamour and night.
 But the voice of abundance of waters,
 In valleys that bright rivers lave,
 Greets her children, the sons and the daughters
 Of sunshine and wave.
- 3. Lo! here where each league hath its fountains
 In isles of deep fern and tall pine,
 And hreezes snow-cooled on the mountains,
 Or keen from the limitless brine;
 See men to the battlefield pressing,
 To eonquer one foe—the stern soil,
 Their kingship in labour expressing,
 Their lordship in toil.
- 4. Though young, they are heirs of the ages;
 Though few, they are freemen and peers;
 Plain workers—yet sure of the wages,
 Slow destiny pays with the years.
 Though least they and latest their nation,
 Yet this they have won without sword,
 That Woman and Man shall have station,
 And Labour be lord.
- 5. The winds of the sea and high heaven
 Speed pure to her kissed by the foam,
 The steeds of her ocean undriven,
 Unhitted and riderless roam,
 And clear from her lamp newly lighted
 Shall stream o'er the billows upcurled,
 A light as of wrongs at length righted,
 Of hope to the world,

Words by permission of the Author.

The Fisherman.

"The hush of noon is round me."

Song of the Fiji Islands.



HEBREW SONGS.

Jewish Funeral Dirge.



Jephtha's Daughter.

"Since our country, our God-oh, my Sire!"

Bebrew Song.



- And the voice of my mourning is o'er,
 And the mountains behold me no more:
 If the hand that I love lay me low,
 There cannot be pain in the blow.
- And of this, oh, my Father! he sure— That the blood of thy child is as pure As the blessing I heg ere it flow, And the last thought that soothes me below.
- 4. Though the virgins of Salem lament, Be the judge and the hero unbent! I have won the great battle for thee, And my Father and Country are free!
- 5. When this blood of thy giving hath gush'd, When the voice that thou lovest is hush'd, Let my memory still be thy pride, And forget not I smiled as I died!

Hebrew Synagogue Air.



A large proportion of the ancient Hebrew music has been composed for the rites and ceremonics connected with the Jawish Church, and among the mass which exists is to be found some of the most dignified and solemn music ever written for the church service. Much of the Jewish music is melancholy and sombre in character, reflecting the sadness of an oppressed people.

NOTES ON NATIONAL MUSIC,

WITH A LIST OF WORKS ON THE SUBJECT.

THE subject of National Folk Music, one of the most fascinating in the whole range of musical art, has not yet been treated in a comprehensive manner, nor is it likely to be, until each nation has adequately examined and recorded every historical and technical fact concerning its own anthology in an approved scientific manner. Collectors of national music have been many, expositors and historians comparatively few; and until someone arises combining the necessary qualities of musician, critic, historian, scholar, and poet, the subject, by reason of its extent, is not likely to be taken up as a whole by any one person. The only attempt in English of any value is the late Carl Engel's An Introduction to the Study of National Music, comprising researches into popular songs, traditions, and customs, London, 1866, a work largely expository and theoretical, and dealing with musical form rather than with the actual tunes of any given nationality. He published afterwards, as a series of papers in the Musical Times, a selection from this, slightly amplified, as a work entitled The Literature of National Music, London, 1879. These are the only formal English works on the subject in general which have been issued, apart from the various notices and theories to be found in musical histories. Numerous separate treatises have been published on special departments of national music, but, as before noted, a comprehensive general work has yet to appear. Such works as The National Music of the World, by Henry F. Chorley, London, 1880 (first delivered as four lectures at the Royal Institution, London, in 1862), and Stories of Famous Songs, by S. J. Adair Fitz-Gerald, London, 1898, have no scientific or particular value, and are only mentioned here as examples of the popular treatment of this great subject within very narrow limitations.

The most important general collections of national folk music are those of Crotch and Berggreen in the following list. Crotch's specimens have no words, and the arrangements are rather thin for modern taste, while Berggreen's work, an admirable publication of great interest and value, is confined to a few European nationalities. The works of Wolff and Fulgence are nicely produced, but that of Wolff was apparently intended to cover much more ground. The modern productions of Beyer—a pianoforte collection as notable for its picturesque representations of national flags as for its music—and H. Reimann—confined to Europe, but otherwise very good—are not sufficiently comprehensive to be of much value to students; and the national albums issued by Continental publishers, in the form of instrumental arrangements, are simply interesting as collections of pretty tunes.

GENERAL WORKS.

JONES (Edward) Lyric Airs: consisting of specimens of Greek, Albanian, Walachian, Turkish, Arabian, Persian, Chinese, and Moorish national songs and melodies. London, 1804.

JONES (Edward) Musical Curiosities; or a selection of the

most characteristic national songs and airs, many of which were never before published: consisting of Spanish, Portuguese, Russian, Danish, Lapland, Malabar, New South Wales, French, Italian, Swiss, and

particularly some English and Scotch national melodies. London, 1811.

CLEMENTI (Muzio) A Selection from the Melodies of Different Nations, with new symphonies and accompaniments for the pianoforte; the Poetry by David Thomson. London, 1815.

Moore (Thomas) and Sir John Stevenson. A Selection of Popular National Airs, with symphonies and accom-

paniments. London, 1818. 2 vols.

CROTCH (William) Specimens of Various Styles of Music, referred to in a course of lectures read at Oxford and London, and adapted to keyed instruments. London (1820-21). 3 vols. [The lectures were delivered in

1800-4 and 1820, and the book was published afterwards. Vol. i. contains specimens of European, American, and Oriental folk music.]

WOLFF (O. L. B.) Braga: sammlung Deutscher, Oesterreichischer, Schweizerischer, Französischer, Englischer, Schottischer, etc., Volkslieder in ihren urspringlichen melodien, mit klavierbegleitung und unterlegter Deutscher uebersetzung herausgegeben. Bonn (c. 1820). 14 parts.

BISHOP (Sir H. R.) and T. H. Bayly. Melodies of Various Nations. London (1825).

BAUMSTARK und Waldbruehl. Bardale: sammlung auserlesener Volkslieder der verschiedenen Völker der Erde. Leipzig (1830).

Fulgence (G.) Cent Chants Populaires des Diverses Nations du Monde. Paris, 1840.

KAYSER (J. F.) Orpheus: neue sammlung national-lieder aller völker, mit historischen und kritischen anmerkungen. Hamburg, 1853.

Berggreen (A. P.) Folke-sange og melodier, faedrelandske og fremmede, udsatte for pianoforte. Copenhagen, 1855. 4 vols. Enlarged edition, 1861.

ENGLAND.

Only a selection of the most useful collections are given in the following list. It is the misfortune of England to possess magnificent stores of folk songs, which are somewhat neglected by musicians and ignored by the general public. The average amateur knows but little of the wonderful collection of old songs which his country possesses. The few English songs which are known generally are those of a patriotic sort, like "Hearts of Oak," "Rule, Britannia," "Home, sweet Home," etc., which are taught in public schools. Musical amateurs may, and do, occasionally sing ballads of the period of Shield, Bishop, and later, but the old anonymous music of the seventeenth and early part of the eighteenth century, so delightful in its freshness, beauty, and variety, still remains, for the most part, comparatively unknown. No musician will willingly allow these splendid old songs to fall into further neglect.

PAMMELIA. London, 1609.

DEUTEROMELIA. London, 1609.

MELISMATA. Musicall Phansies, fitting the court, citie, and countrey. London, 1611.

CATCH that Catch Can, or a choice collection of catches and rounds. London, 1652.

Musical Companion. London, Playford, 1672-73.

D'URFEY (T.). Wit and Mirth, or pills to purge melancholy. London, 1698-1719-20. 6 vols.

MERRY Musician, or cure for the spleen. London, 1716-1730. 4 vols,

Musical Miscellany, being a collection of songs. London, Watts, 1729-31. 6 vols.

British Musical Miscellany. London, Walsh, 1734.

BICKHAM'S Musical Entertainer. London, 1737-38. 2

Calliope, or British harmony. London, 1739-46. 2 vols.

Universal Musician. London, 1738.

LAMPE (J. F.) British Melody. 1739.

Universal Harmony. 1745.

CLIO and Euterpe, or British harmony. London, Roberts, 1759-62. 4 vols.

RITSON (Joseph). Select Collection of English Songs, London, 1783. 3 vols.

CHAPPELL (William). Popular Music of the Olden Time: a collection of ancient songs, ballads, and dance tunes, illustrative of the national music of England. London (1845-59). 2 vols. New edition, by H. Ellis Woolridge, 1893, 2 vols.

Bishop (Sir H. R.) and Charles Mackay. English National Melodies. 1845.

KIDSON (Frank). Traditional Tunes: a collection of ballad airs, chiefly obtained in Yorkshire and the south of Scotland. . . . Oxford, 1891.

Broadwood (Lucy E.) and J. A. Fuller Maitland. English County Songs. London, 1893.

GOULD (Sabine Baring-). English Minstrelsie. Edinburgh, 1895. 8 vols.

— Songs of the West (Devon and Cornwall). London, Methuen.

MOFFAT (Alfred) and Frank Kidson. Minstrelsy of England. London and Glasgow, Bayley & Ferguson, 1900.

SCOTLAND.

The patriotic sentiment so strongly characteristic of the Scot, both at home and abroad, has been responsible for the care and comparative completeness with which the national songs have been preserved and elucidated. The same sentiment is also the cause of the enthusiastic love which every Scot bears towards his national songs, and for the assiduity with which he cultivates them. The average Scotchman, in any position of life, can generally name quite a catalogue of good Scotch songs, and is probably able to sing half-a-dozen favourites, and give a satisfactory account of those connected with the history or traditions of his native land. Few other nationalities have treasured or cultivated their folk songs to a similar extent.

One enormous advantage which Scottish national songs possess lies in the merit of the poetry and the intimate setting of the music, which makes so many of them eminently singable. Another feature which further aids their popularity is the immense variety and attractiveness of the tunes, which make them acceptable wherever they are sung. It has been estimated that Scotland possesses at least eight thousand melodies, all marked by a sufficient measure of national character to make them distinguishable. No other nation possesses such a wealth of folk music, and certainly no country can show such a treasury of poetry and music combined. The very latest writer on national music—Louis C. Elson, an American, and consequently free from special prejudice—remarks,¹ "The character of each nation is indelibly stamped on its folk music, and the folk song of Russia, in its deep pathos and its bacchanalian wildness, speaks of serfdom, and the temporary escape from sadness in intoxication; the folk songs of Norway and Switzerland resemble each other in the flavour of mountain life which is apparent in them; the traditional history of England is found in its old folk ballads; and the most varied, most ancient, and the most beautiful folk music of all, the songs

of Scotland, speak of every phase of Gaelic and modern Scottish life." That a comparatively small and poor country like Scotland could support and encourage the publication of such large and expensive collections as those of Johnson, Thomson, Urbani, Smith, Dun, and Graham, not to speak of many others, all closely following each other, is eloquent proof of the love which the Scot has for his national music, and a practical and most convincing proof of his good taste.

The list given below only represents a few of the more important and trustworthy collections. A complete list of song and dance collections would fill many pages.

PLAYFORD. A Collection of Original Scotch Tunes (full of the Highland humours) for the Violin, being the first of this kind yet printed. London, 1700. Second edition, 1701.

THOMSON (William). Orpheus Caledonius, or a collection of the best Scotch songs set to musick. London, 1725.

Second edition, 1733. 2 vols.

RAMSAY (Allan). Musick for Allan Ramsay's Collection of Scots Songs. Edinburgh, 1726. Vol. i. all published.

Craig (Adam). A Collection of the Choicest Scots Tunes. Edinburgh, 1730.

WALSH. A Collection of Original Scotch Songs. London (1740).

OswALD (James). Caledonian Pocket Companion. London (1742-64). 12 vols.

M'GIBBON (William), Scots Tunes. Edinburgh, 1742-55. 3 vols.

BARSANTI (Francis). Collection of Old Scots Tunes. Edinburgh, 1742.

Bremner (Robert). Scots Songs. Edinburgh (1757). 2 vols. Also London, 1762-65.

JOHNSON (James). Scots Musical Museum. Edinburgh, 1787-1803. 6 vols. New edition, 1839. CORRI (Domenico). New and Complete Collection of the most Favourite Scots Songs. Edinburgh (1788). 2 vols.

NAPIER (William). Selection of the most Favourite Scots Songs, chiefly pastoral. London, 1790.

THOMSON (George). A Select Collection of Original Scottish Airs. London (1793-1841). 6 vols.

URBANI (Peter). A Selection of Scots Songs. Edinburgh, 1794-99. 3 vols.

FRASER (Simon). Airs and Melodies peculiar to the Highlands of Scotland. Edinburgh, 1816. Other editions, 1874 and 1884.

CAMPBELL (Alexander). Albyn's Anthology. Edinburgh, 1816-18. 2 vols.

SMITH (R. A.). Scotish Minstrel. Edinburgh (1822-24).
6 vols.

Dun (Finlay) and John Thomson. Vocal Melodies of Scotland. Edinburgh (1837, etc.). 4 vols.

WILSON (John). Songs of Scotland. London, 1842. 3

Graham (G. F.). Songs of Scotland. Edinburgh (1848-49). 3 vols. [New edition, revised by J. Muir Wood, 1884. Now the property of Messrs. Bayley & Ferguson.]

MOFFAT (Alfred). The Minstrelsy of Scotland. London, 1894.

IRELAND.

Like the Scots, Welsh, and all Celtic nations, the Irish are intensely fond of their beautiful national melodies, which are to them the chief medium for the expression of every phase of hope, sorrow, joy, or aspiration. The song, as a vehicle for the registration and expression of national sentiment, has been to the Irish more than art or any form of literature. The most ignorant peasant can appreciate the beauty of "The Last Rose of Summer" or "The Coolun," the bitterness of "The Wearing of the Green," or the gaiety of "St. Patrick's Day," when the literary side of the songs would appeal to him in vain. The Irish have not been so fortunate as other nations in their collectors and editors of folk music, and it is somewhat remarkable that the first really satisfactory edition of the best Irish songs should be of quite recent origin. Many of the finest Irish melodies suffer from their association with words of low literary merit, which renders them uninteresting and causes them to fall into neglect. The comparatively few Irish songs which the verses of Moore bave rendered famous are by no means the finest specimens.

THUMOTH (Burk). Twelve English and Twelve Irish Airs (1745).

— Twelve Scotch and Twelve Irish Airs.

JACKSON'S Celebrated Irish Tunes. (1775.)

WALKER (J. C.). Historical Memoirs of the Irish Bards. Dublin, 1786; also, 1818. 2 vols.

Brysson. Curious Selection of Fifty 1rish Airs,

Bunting (Edward). A General Collection of the Ancient Irish Music. London, 1796. Another edition, London, 1809. Also, Dublin, 1840.

O'FARRELL. National Irish Music for the Union Piper, 1797-1800.

MULHOLLAN (J. M.). Irish and Scots Tunes. 1804.

O'FARRELL, Pocket Companion for the Irish Piper. 1805. OWENSON (Sydney), Lady Morgan. Twelve Original Hibernian Melodies. 1805.

HOLDEN (S.). Collection of old-established 1rish Slow and Quick Tunes. Dublin (1806). 2 vols.

MOORE (Thomas). Irish Melodies. 1807-34. Numerous editions, by Balfe, Stanford, etc.

CROSBY. Irish Musical Repository. 1808.

MURPHY (John). 1rish Airs and Jiggs. 1809.

HOLDEN (S.). Periodical Irish Melodies. 1810

MULHOLLAND (John). Collection of Ancient Irish Airs. Belfast, 1810

HIME. Selection of the most admired original Irish Airs. (1810.) FITZSIMON'S Irish Minstrelsy. 1814. 2 vols.
THOMSON (George). Select Collection of Original Irish Airs.
London, 1814-16. 2 vols.
SMITH (R. A.). Irish Minstrel. 1825.
CROUCH (F. N.). Songs of Erin. London. 1841.
HORNCASTLE (F. W.). Music of Ireland. 1844.
LYNCH (J. P.). Melodies of Ireland. (1845.)

O'DALY. Poets and Poetry of Munster. 1849-60. 2 vols. PETRIE (George). Ancient Music of Ireland. Dublin, 1855. JOYCE (Patrick W.). Ancient Irish Music. Dublin, 1873. HOFFMANN. Ancient Music of Ireland, from the Petrie collection. 1877.

MOFFAT (Alfred). Minstrelsy of Ireland. Two hundred Irish songs. . with historical notes. London, 1897.

WALES.

Welsh national music is not only fostered at the great festivals held throughout the country, but is intelligently and lovingly cultivated by the people at large. Peasants, miners, and industrial workers of all kinds know and can sing the majority of the Welsh folk songs, and those who have heard a good Welsh choir engaged in rendering some of the more martial melodies are not likely to forget the performance. Like many other countries Wales is deficient on the poetical side, and consequently suffers both from the lack of fine Welsh original words and adequate English translations. A Welsh Burns, or even a Moore, is greatly needed.

The collections enumerated below represent but a small number of those actually issued. It may be said generally that *the* Welsh collection, combining scholarship with poetical and musical taste, has yet to appear.

Parry (John) and Evan Williams. Antient British Music, or a collection of tunes never before published, which are retained by the Cambro-Britons, more particularly in North Wales. London, 1742.

Jones (Edward). Musical and Poetical Relicks of the Welsh Bards. London, 1784. Second edition, 1794.

— Bardic Museum. London, 1802. Vol. ii. of above. Thomson (George). Select Collection of Original Welsh Airs. London, 1809. 3 vols.

PARRY (John). Cambrian Harmony. London (1810).
PARRY (John), Bardd Alaw. The Welsh Harper. London (1839-48). 2 vols.

WILLIAMS (Maria Jane). Ancient National Airs of Gwent and Morganwg. Llandovery, 1844.

Thomas (John), Ieuan Dhu. The Cambrian Minstrel. Merthyr, 1845.

Owen (John). Gems of Welsh Melody. Ruthin (1860). Thomas (John), *Pencerdd Gwalia*. Collection of Welsh Melodies. London, 1862. 2 vols., and editions in 4 vols, and 1 vol.

PARRY (Joseph). Cambrian Minstrelsie. Edinburgh, 1890. 6 vols.

MANX.

MONA Melodies, a collection of ancient and original airs of the Isle of Man. London, 1820.

MOORE (A. W.). Manx Ballads and Music. Douglas, 1896. GILL (W. H.). Manx National Songs. London, 1896.

AUSTRIA-HUNGARY.

Owing chiefly to the mixture of races in the empire of Austria-Hungary, its folk music is of the most varied and interesting kind. With Germans, Hungarians, Moravians, Poles, Bohemians, Croats, Bosnians, Roumanians, and minor nationalities, all contributing to the common stock, it is not remarkable to find immense differences in the national music of the empire. Apart from this, the Austrians—to use this name for the whole—are perhaps the most musical nation in the world; that is to say, as regards the almost universal cultivation of music. At any rate, there can be no doubt about this as regards the Hungarian or Magyar people, who possess a body of national songs second only in number and interest to those of Scotland. Unfortunately, like the music of savage peoples, Hungarian music loses much of its peculiar quality when not performed in its native environment by native performers. A genuine Hungarian folk song sung by a foreigner is a very different thing from a real native performance. It is impossible in such limited space to do more than merely name a few of the older and most useful collections of Austrian folk music.

AUSTRIAN: GERMAN AND SLAVONIC.

WENZIG (Joseph). Slawische Volkslieder Übersetzt. Halle, 1830. (Bohemian, Wendish, Bulgarian, and other Slavonic songs.)

Kuhač (F. S.). Južno-Slovjenske Narodne Popievke (National songs of the Southern Slavs). 1878-81.

Tschischka and Schottky. Oesterreichische Volkslieder. Pesth, 1844.

SPAUN (Anton Ritter von). Die Oesterreichischen Volksweisen. Vienna, 1845.

Süsz (Maria V.). Salzburgische Volks-Lieder. Salzburg, 1865.

MORAVIA.

Susil (Frantisek). Moravské Národní Pisně. Brünn, 1840. Enlarged edition, 1860.

BOHEMIA.

Erbena (K. J.). Nápěwy Pjsnj Národnjch u Cechâch. (Collection of 300 Bohemian songs.) Prague, 1847.

HUNGARY.

MÁTRAY (G.). Magyar Népdalok. Ofen, 1852. Pesth, 1858. 2 vols. (Hungarian songs.)

The songs of Austrian Poland (Galicia) are noted under Russia.

FRANCE.

In every department of archæological research the French take a foremost place, and certainly they have not neglected to preserve and make accessible their very fine national songs. Both as regards general and local collections, French musicians have been exemplary in the devotion, taste, and ability with which they have garnered and presented the songs of the French people. Of all the Latin races, the French possess by far the finest body of folk song. It would be very difficult indeed to select examples from the folk music of any land which would excel in charm and quaint beauty some of the older French chansons. Like their rivals, the Germans, the French possess many collections of folk music, and it is impossible in a work like this to do more than register the titles of a few of the most useful books.

BALLARD (J. B. C.). La Clef des Chansonniers. Paris, 1717. 2 vols.

Nouveau Recueil de Chansons Choisies. La Haye, 1731-32. 7 vols.

ANTHOLOGIE Françoise. 1765. 3 vols.

LA CLÉ du Caveau à l'Usage de tous les Chansonniers Français. Paris, 1811.

CHANTS et Chansons Populaires de la France. Paris, 1848. 3 vols.

PARIS and Gevaërt. Chansons du XV^{e.} siecle. Paris, 1375.
 ROLLAND (E.). Recueil de Chansons Populaires. Paris, 1883-87. 5 vols.

BOEHME (F. M.). Originalgesänge von Troubadours und Minnesängern, des 12-14 Jahrhunderte. Mainz (1884). TIERSOT (Julien). Histoire de la Chanson Populaire en France. Paris, 1889.

CHAMPFLEURY and Weckerlin. Chansons Populaires des Provinces de France. Paris, 1860.

BUJEAUD (Jérome). Chants et Chansons Populaires des Provinces de l'Ouest. Niort, 1866. 2 vols.

BOUILLET (J. B.). Album Auvergnat. . . . Bourrées, Chansons, etc., en Patois d'Auvergne. Moulins, 1853.

VILLEMARQUÉ (T. Hersart de la), Barzaz Breiz. Chants
Populaires de la Bretagne. Paris, 1846. 2 vols.

BOURGAULT-DUCOUDRAY (L. A.). Trente Mélodies Populaires de la Basse-Bretagne. Paris, 1885.

BLADÉ (J. F.). Poésies Populaires de la Gascogne. Paris, 1881. 3 vols.

GERMANY.

Probably no country has been so industrious as Germany in the publication of national song books, not only for herself, but for every other country. The general interest bestowed on music and the enterprise of German music publishers largely account for this. The collections of German folk music are almost numberless, and only a small selection has been noted in the following list. Although the Germans possess a very large number of volkslieder, it must be confessed that the great majority of them are tame, commonplace, and featureless compared with the songs of other nation alities. A very large number of the popular songs of Germany are quite recent, and by known composers, and most of these are written in the simple "lied" style, which has been so very influential on song form generally. Some of the older German songs to be found in the works of Körner, Becker, and Boehme are most interesting, and surpass in musical value the common sentimental lieder of recent days

Kretzschmer und Zuccalmaglio. Deutsche Volkslieder. Berlin, 1838-40. 2 vols.

ERK und Irmer. Die Deutschen Volkslieder. Leipzig, 1843.

ERK (Ludwig). Deutscher Liederhort. Berlin, 1856.

ERK (Ludwig). Deutscher Liederschatz, Leipzig. 3 vols. Various editions.

Körner (P. M.). Historische Volkslieder aus dem 16^{ten} und 19^{ten} Jahrhundert. Stuttgart, 1840.

BECKER (C. F.). Lieder und Weisen vergangener Jahrhunderte, Leipzig, 1853. (German songs of sixteenth, seventeenth, eighteenth centuries.)

BOEHME (F. M.). Altdeutsches Liederbuch Volkslieder
. . . 12 bis zum 17 Jahrhundert. Leipzig, 1877.

— Volksthümliche Lieder der Deutschen in 18 und 19 Jahrhundert. Leipzig, 1895. DITFURTH (F. W. Freiherrn von). Fränkische Volkslieder. Leipzig, 1855, (Franconia or Bavaria).

Weckerlin (J. B.). Chansons Populaires de l'Alsace. Paris, 1883. 2 vols.

HAUPT und Schmaler. Volkslieder der Wenden in der Ober-und Nieder-Lausitz. Grimma, 1841. 2 vols. (Wendish songs.)

FALLERSLEBEN und Richter. Schlesische Volkslieder. Leipzig, 1842. (Silesian songs.)

SWITZERLAND.

Kuhn und Wysz. Sammlung von Schweizer-Kühreihen und Volksliedern. Bern, 1818. Also edition of 1826.

TARENNE (G.). Récherches sur les Ranz des Vaches. Paris, 1813.

GREECE, TURKEY, AND THE BALKAN STATES.

The best and most characteristic music of the Balkan peninsula is that of the Roumanians (Wallachians) and Servians. Modern Greece also supplies many fine examples of melody. Genuine Turkish music is closely allied to Arabian music, and much of what passes as Turkish music—marches by Mozart, Beethoven, and other German and French composers—has no claim to the name.

- SANDERS (D. H.). Das Volksleben der Neugriechen. . . . Maunheim, 1844.
- BOURGAULT-DUCOUDRAY. Trente Mélodies populaires de Grèce et d'Orient. Paris (1876).
- KIESEWETTER (R. G.). Ueber die Musik der neuern Griechen. Leipzig, 1838.
- WESTPHAL (R.). Die Musik des Griechischen Alterthumes, Leipzig, 1883.
- Deiters (H.). Studien zu den Griechischen Musikern. Posen, 1881.
- Weitzmann (G. F.). Geschichte der Griechischen Musik. Berlin, 1855.
- KALAUZ (A.). Serbische Melodien. Vienna, 1850.
- WACHMANN (J. A.). Mélodies Valaques pour le Piano. Vienna (1850). 4 parts. (Wallachian or Roumanian music.)

ITALY.

General collections of Italian folk music are few in number and inferior in quality. There are, however, several good collections of Tuscan, Roman, Neapolitan, Piedmontese, Sicilian, and Venetian music, in which are to be found the best specimens of Italian national music. Like the Spaniards, the Italians are excessively fond of dance measures, and the folk songs are, to a larger extent than most other countries, based upon dance tunes.

Passatempi Musicali. Naples, Girard (1850). Teschner (G. W.). Collezione di Canzonette, Barcarole e

ESCHNER (G. W.). Collezione di Canzonette, Barcarole e Calascionate Napolitane, Veneziane, Siciliane, etc. Berlin. GERHARD (W.). Neapolitanische Volkslieder. Leipzig (N.D.).

MEGLIO (V. de). 50 Canzoni Popolari Napolitani. Milan (N.D.).

NETHERLANDS.

WILLEMS (J. F.). Oude Vlaemsche Liederen. Ghent, 1848. COUSSEMAKER (E. de). Chants Populaires des Flamands de France. Ghent, 1856.

MEYRAC (A.). Traditions, etc., des Ardennes. Charleville, 1890.

VALERIUS (A.). Niederlandsch Gedenck-clang (1626), Uitgave van het Matschappij tot hev d. Toonkunst. Utrecht, 1871.

RUSSIA AND POLAND.

Owing to the great admixture of races, Russia has a varied and exceedingly fine body of folk music, ranging from Lapland to the Caucasus. Few countries possess so many beautiful and quaint folk songs, and only one or two nations have been more industrious in the publication of collections.

The Poles have also a remarkably interesting store of folk songs. Some of these belong to Austrian Poland (Galicia), but for convenience the Polish collections are grouped under Russia.

Pratch (J.), Sobranie Roosskich Narodnüch. St. Petersburg, 1790. Also editions, 1806, 1815.

Kocipinski (A.) Pisni, Dumki i Szumki Ruskoho Narodana Podoli, etc. Kieff, 1861.

PYACENENNIK ele Polnoy sobranie starüch e novüch Rossisskich narodnüch e protchich. St. Petersburg, Gustenberg & Ditmar, N.D. 3 vols.

LITHUANIA.

RHESA (L. J.). Dainos: oder Litthauische Volkslieder. Berlin, 1843.

Nesselmann (G. H. F.). Litthauische Volkslieder. Berlin, 1853.

Bartsch (C.), Melodieen Litauischer Volkslieder. Heidelberg, 1886-89. 2 vols.

FINLAND.

SCHRÖTER. Finnische Runen. Stuttgart (1834).

ILLBERG (F. W.). Suomalaisia Kansan-lauluja ja Soitelmia. Helsingfors, 1867.

COLLAN and Reinholm. Suomen Kansan Laulantoja Pianolla Soitettavia. Helsingfors, 1849; also 1871.

POLAND.

Kolberg (Oskar). Piesni Ludu Polskiego zebral i wydal. Warsaw, 1857.

BARANSKI (F.). Jeszcze Polska nie Zginela! Lemberg, N.D.

ZALESKI (V.) and K. Lipinski. Piesni Polskie i Ruskie Ludu Galicyjskiego. Lemberg, 1833.

SCANDINAVIA.

The countries of Denmark, Norway, and Sweden possess among them a large and interesting collection of folk songs, which have been well edited and preserved in different works; that of Berggreen being especially notable.

DENMARK.

ABRAHAMSON, Nyerup, og Rahbek, Udvalgte Danske Viser. Copenhagen, 1812. 5 vols.

Berggreen (A. P.). Danske Folke-Sange og Melodier. Copenhagen, 1860.

NORWAY.

LANDSTAD (M. B.). Norske Folkeviser. Christiania, 1853.BUGGE (Sophus). Gamle Norske Folkeviser. Christiania, 1858.

SWEDEN.

GEIJER and Afzelius. Svenska Folk-visor. Stockholm, 1814-16, 3 vols.; also 1846, 3 vols.

Arwidsson (A. I.). Svenska Fornsanger. Stockholm, 1834-42. 3 vols.

AHLSTRÖM and Boman. Walda Svenska Folksanger. Stockholm, N.D.

DYBECK (Richard). Svenska Vallvisor och Hornlätar. Stockholm, 1846.

--- Runa et Hefteskrift. Stockholm, 1842-50

SPAIN AND PORTUGAL.

Like Italy, both Spain and Portugal have a somewhat frivolous body of folk music, abounding in dance measures, and on the whole not distinguished by any feature of great interest. Mexico and the various South American republics have been influenced entirely by the music of the Peninsula, and thus it happens that Spanish national music is much more widespread than that of most other countries. The collections are not of great importance, and the Spaniards have not yet done much themselves to preserve and edit their national music.

Kestner (H.). Auswahl Spanischer und Portugisischer Lieder. Hanover, 1846-59. 2 vols.

LLOYD (G.). Collection of Peninsular Melodies. London, 1830. 2 vols.

Fuertes (M. S.). Historia de la Música Española. Madrid, 1855-59. 4 vols. FOUQUIER (A.). Chants Populaires Espagnols. Paris, 1882.

MILCENT (F. D.). Jornal de Modinhas. Lisbon (1800), M. (F.). Lusitanian Garland: Twelve Portuguese Melodies. London (1850).

BORDES (Charles). Cent Chansons populaires Basques. 1894.

AMERICA.

The national music of America may be roughly divided into four classes:—1. The songs of the French Canadians; 2. The patriotic songs of the United States; 3. The Slave songs of the United States; 4. The Spanish and Portuguese songs of Mexico and South America. The aboriginal music is separately referred to. Collections of classes 1, 2, and 3 are fairly plentiful, but of class 4 the collections are few and unimportant. The United States has not yet developed a characteristic folk music of its own, but it is the home of the Christy minstrel or Coon song; for which, in its more vulgar form, the musical world has no particular reason to be thankful.

SLAVE SONGS in the United States. By Allen, Ware and Garrison. New York, 1867.

ELSON (Louis C.). The National Music of America. Boston, 1900.

SMITH (Nicholas). Stories of Great National Songs. Milwaukee, 1899.

BAKER (T.). Die Musik Nordamerikanischen Wilden. Leipzig, 1882.

COLECCION de 24 Canciones y Jarabes Mexicanos. Hamburg, N.D. KNIGHT (Edward). Canadian Airs, collected by Lieutenant Back. London, 1823.

GAGNON (Ernest). Chansons populaires du Canada. Quebec, 1865.

Perdiz (G. de la). Seis Canciones Españoles del Perú y Chile. London, 1846.

CLASING (J. H.). Zwölf Brasilianische Volkslieder. Hamburg, N.D.

EASTERN MUSIC.

An adequate and comprehensive collection of genuine Oriental music is one of the chief needs of the musical student. The collections which have been published of the music of various Eastern countries are somewhat fragmentary, and the work of the musician who attempts a collection on general lines will consequently be very much increased. The best-known books are noted in the following list, but in addition it should be stated that some of the best specimens and descriptions are to be found in general histories of music.

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Schubert (F. L.) Die Tanzmusik dargestellt in ihrer historischer entwickelung. Leipzig, 1867.

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SAVAGE RACES.

The songs and dances of the aboriginal tribes of North and South America, Africa, Asia, and Polynesia have never been systematically collected, and there is no single work to which the enquirer can be referred for information. Most of our knowledge of the music of savage races has been gathered by travellers, and their descriptions, together with the tunes they collected, are scattered throughout thousands of works of travel. A separate index of these references would be of much value to musical students, but the task of compiling it would be one of immense magnitude. A few references have been gathered together by Engel, in his *Study of National Music*, but this seems to be the only attempt made, apart from the entries in certain public library catalogues which note the occurrence of music in books of every kind. Apart from the difficulty of procuring collected specimens of the music of savage races in one place, there is a further difficulty in the notation in which many of them are set down in different works of travel. It may be stated, generally, that there is hardly any accurate idea conveyed by ordinary musical notation of how a wild, uncultivated tune will sound, hence the untrustworthiness of most of the published specimens; and to this may be added the absence of any recognised method of noting down such tunes.

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